

1989

# Anton Von Webern's String Quartet in a Minor (Ca. 1907), M.121: A Reconstruction.

Edwin Lyle Haugan

*Louisiana State University and Agricultural & Mechanical College*

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**Anton von Webern's "String Quartet in A Minor" (ca. 1907),  
M.121: A reconstruction**

**Haugan, Edwin Lyle, Ph.D.**

**The Louisiana State University and Agricultural and Mechanical Col., 1989**

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ANTON VON WEBERN'S  
STRING QUARTET IN A MINOR  
(CA.1907), M.121: A RECONSTRUCTION

A Dissertation

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree  
Doctor of Philosophy

in

The School of Music

by  
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August 1989

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## TABLE OF CONTENTS

	<u>Page</u>
ACKNOWLEDGMENTS . . . . .	ii
LIST OF TABLES . . . . .	iv
LIST OF ILLUSTRATIONS . . . . .	v
ABSTRACT . . . . .	vii
 Chapter	
I. INTRODUCTION . . . . .	1
II. THE AUTOGRAPH SOURCES . . . . .	21
III. SECTIONS IN WHICH THE SKETCHES LEAVE WEBERN'S INTENTIONS UNCLEAR . . . . .	48
IV. SECTIONS FOR WHICH SKETCHES ARE MISSING . . . . .	70
V. STYLE . . . . .	92
BIBLIOGRAPHY . . . . .	135
 Appendix	
ANTON VON WEBERN'S STRING QUARTET IN A MINOR, M.121: THE RECONSTRUCTED SCORE . . . . .	141
VITA . . . . .	211



## LIST OF TABLES

<u>Table</u>	<u>Page</u>
1. Measures in which violin I and/or viola parts have been reconstructed by the editor because of the absence of sketches . . . . .	7
2. Sources of the violin I and viola parts . . . . .	9
3. Measures in which the surviving sketches leave Webern's final intentions in doubt . . . . .	13
4. Cursive and incomplete symbols . . . . .	17
5. Sketch pages from which violin I and viola parts have been derived . . . . .	47

## LIST OF ILLUSTRATIONS

<u>Figure</u>	<u>Page</u>
1. Facsimile of Webern's Autograph Manuscript, Sketch Page 4, Containing Mm. 1-11 . . . . .	29
2. Facsimile of Webern's Autograph Manuscript, Sketch page 5, Containing Mm. 1-11 . . . . .	30
3. Facsimile of Webern's Autograph Manuscript, Sketch Page 16, Containing Mm. 138-155 . . . . .	36
4. Facsimile of Webern's Autograph Manuscript, Sketch Page 22, Containing Mm. 229-268 . . . . .	41
5. Facsimile of Webern's Autograph Manuscript, Sketch Page 24, Containing Mm. 250-268 . . . . .	43
6. String Quartet (1905), m. 43: Four-Part Parallel Motion Forming Consecutive French-Sixth Chords . . .	74
7. Diagram of the Form . . . . .	94
8. Motivic Structure of the Principal First Theme . . . .	98
9. Examples of Characteristic Three-Note Figures in Webern's Compositions from the 1905-1908 Period: a, String Quartet (1905), M.79, M. 1; b, Rondo, M.115, M. 1; c, String Quartet in A Minor, M.121, M. 1; d, Passacaglia, Op.1, M.127, Mm. 1-3 . . . . .	99
10. Similar Passages at or Leading to Climactic Points: a, String Quartet in A Minor, M.121, M. 10; b, Rondo, M.115, M. 44; c, String Quartet (1905), M.79, M. 178 . . . . .	101
11. Similar Passages at the End of Sections: a, String Quartet in A Minor, M.121, M. 11; b, Rondo, M.115, Mm. 60-62 . . . . .	102
12. Similar Passages Leading to Lyrical Themes: a, String Quartet in A Minor, M.121, Mm. 67-70; b, String Quartet (1905), M.79, Mm. 197-201; c. <u>Sonatensatz</u> (Rondo) M.114, Mm. 23-27 . . . . .	103

<u>Figure</u>	<u>Page</u>
13. Similar Passages in the A-Minor Quartet and the Passacaglia: a, String Quartet in A Minor, M.121, Mm. 7-9; b, Passacaglia, Op. 1, Mm. 41-43 . . . . .	104
14. The Whole-Tone Scale that Links B <sup>b</sup> Minor and F <sup>#</sup> (G <sup>b</sup> ) Minor . . . . .	107
15. Derivation of Quartal Chord from Dominant and Resolution to Tonic . . . . .	112
16. Dissonant Chordal Structure Emphasized in the Subsidiary First Theme Section . . . . .	114
17. Melodic Cells x, y, and z . . . . .	119
18. Polyphonic Combination of Cells x, y, and z in Mm. 117-120 . . . . .	119
19. Combined Permutations of Motive a in Mm. 145 (Third Beat) and 146 (First Beat) . . . . .	122
20. Interlocking Statements of Motive a in Violin I from M. 145 (Third Beat) through M. 146 (Second Beat) . . . . .	123
21. Ambiguous Tonal Progressions in Mm. 239-240 . . . . .	129
22. The Ninth Chord Used in Cadences in Mm. 260-265 . . . . .	130
23. Vertical Sonorities in Mm. 258 and 259 . . . . .	131
24. The Inverted Ninth Chord in Schoenberg's <u>Verklärte Nacht</u> . . . . .	132
25. The Inverted Ninth Chord in the Final Cadence of Schoenberg's <u>Kammersymphonie</u> , Op. 9 . . . . .	133

## ABSTRACT

Webern's String Quartet in A Minor (ca. 1907), M.121 has survived in fair-copy performance parts for violin II and cello and twenty-six pages of sketches. In this study, the score has been reconstructed on the basis of those sources.

This intensely expressive composition, which, with 269 measures, is one of Webern's most extensive movements, exhibits great motivic concentration, richly polyphonic texture, and sections in which tonality is suspended. Evidence suggests that it was played under Webern's direction.

In Chapter I, the nature and extent of the problems encountered in reconstructing the score are described. Autograph sources are incomplete for some sections of the quartet, and for other sections the surviving sources leave Webern's intentions unclear. It has been possible to derive about two-thirds of the violin I part and about three-fourths of the viola part from the sketches. Sections for which no sketches exist have been reconstructed by this writer on the basis of internal logic. For about one-fourth of the quartet, the sketches leave Webern's intentions unclear because of (1) unclear notation, (2) multiple versions of sketches with no indication of preference, and (3) discrepancies between the fair-copy parts and the sketches.

Chapter II describes and evaluates the autograph sources. Comparison of the fair-copy parts with the sketches identifies portions of the quartet for which no sketches exist or in which

sketches do not match the fair-copy parts. Where the sketches do not match the parts, the discrepancies are described.

In Chapter III, the reconstruction of sections in which the autograph sources leave Webern's intentions unclear is described. The cause of the uncertainty in each of these sections is indicated and the rationale behind the reconstruction is presented.

Chapter IV is concerned with reconstruction of sections of the quartet for which no sketches exist. The reconstructive process, based on fair-copy parts, analogous sections, and the immediate context, is described.

Chapter V describes the style of the quartet, pointing out relationships to other works by Webern and Schoenberg from the 1905-1908 period.

The complete, reconstructed score of Webern's String Quartet in A Minor (ca. 1907), M.121, constitutes the Appendix.

## CHAPTER I

### INTRODUCTION

The objective of this study is to reconstruct Anton von Webern's String Quartet in A minor (ca. 1907), M.121.<sup>1</sup> The primary source material for the study is a group of Webern's manuscripts (and photocopies of them) that from 1965 to 1984 were part of the Webern Archive of the Moldenhauer Archives in Spokane, Washington, and which then were incorporated into the Moldenhauer Archive of the Paul Sacher Foundation in Basle, Switzerland. These autograph sources, consisting of fair-copy performance parts in ink for violin II and cello and twenty-six pages of sketches in pencil and ink, are incomplete (see Chapter II). Fair-copy performance parts for violin I and viola and a finished score have not survived, nor have sketches survived for portions of the quartet.

In this study, the violin I and viola parts have been derived from the sketches where possible, but in portions of the quartet for which sketches are missing, the violin I and viola parts have been reconstructed on the basis of internal logic (see Chapter IV). Any material in the reconstructed score (see Appendix) that has not been derived from the autograph parts or sketches is enclosed in parentheses.

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<sup>1</sup>Hans Moldenhauer and Rosaleen Moldenhauer, "Chronological Index," Anton von Webern: A Chronicle of His Life and Work (New York: Alfred A. Knopf, 1979), 700-705.

In some portions of the quartet, the surviving sketches leave Webern's final intentions unclear. These sketches have required interpretation and evaluation, and sometimes material derived from them has been altered by this writer in an attempt to achieve a more plausible representation of Webern's final intentions (see Chapter III). In this study, both processes (i.e., completing portions of the quartet for which no sketches exist and interpreting existing sketches that leave Webern's final intentions in doubt) are considered to be reconstruction.

Published reconstructions or editions of Webern's works prepared from his sketches are few. Heinz Klaus Metzger has edited (from sketches in Webern's Sketchbook I) the Klavierstück, M.277 (Universal Edition, 1966),<sup>2</sup> and a version of the Satz für Streichtrio, M.278, that is unpublished.<sup>3</sup> Peter Westergaard has reconstructed from Webern's partiel sketch a full score of the orchestral song, "Kunfttag III," M.201 (Carl Fischer, 1968). The published edition includes some critical notes by Westergaard, but a more complete discussion by him of the problems encountered (and the solutions devised) in reconstructing the full score appears in his article, "On the Problems of 'Reconstruction from a Sketch': Webern's Kunfttag III and Leise Düfte."<sup>4</sup>

Wallace McKenzie has prepared editions (as yet unpublished) from Webern's sketches of: Piano Movement in F major (ca. 1906), M.113;

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<sup>2</sup>The edition provides no critical notes.

<sup>3</sup>Moldenhauer and Moldenhauer, Anton von Webern: A Chronicle of His Life and Work, 314-315.

<sup>4</sup>Published in Perspectives of New Music XI/2 (1973): 104-21.

Violin-Piano Movement in E minor (ca. 1906), M.117; Theme and Variations in C# minor for string quartet (ca. 1907), M.120; an orchestral song, "Vision des Erblindeten" (1919), M.236; Trio Movement for clarinet, trumpet, and violin (1920), M.242; and String Trio Movement (1925), M.273. McKenzie has provided critical commentary for his editions of the Trio Movement, M.242, and the String Trio Movement, M.273, in an unpublished paper read at the Sixth International Webern Festival.<sup>5</sup>

With the exception of "Vision des Erblindeten," all of McKenzie's editions have been performed. The first performances of the Trio Movement, M.242,<sup>6</sup> and the String Trio Movement, M.273,<sup>7</sup> took place during the Sixth International Webern Festival, and first performances of the Piano Movement in F major, M.113;<sup>8</sup> Violin-Piano Movement in E minor, M.117;<sup>9</sup> and the Theme and Variations in C# minor, M.120;<sup>10</sup> were presented in the series of Rosaleen Moldenhauer Memorial

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<sup>5</sup>Wallace McKenzie, "On Editing Webern's Trio Movement, for Clarinet, Trumpet and Violin (1920), M.242, and String Trio Movement (1925), M.273." TMs [photocopy]. Paper presented at the Sixth International Webern Festival, Baton Rouge, LA, 17 February 1978.

<sup>6</sup>17 February 1978, Louisiana State University. David DeFoe, clarinet; Alan Sierichs, trumpet; Dinos Constantinides, violin.

<sup>7</sup>17 February 1978, Louisiana State University. Mark Sokol, violin; John Kochanowski, viola; Norman Fischer, violoncello.

<sup>8</sup>5 February 1984, Spokane. Edwin Haugan, piano.

<sup>9</sup>3 February 1985, Spokane. Kelly Farris, violin; Edwin Haugan, piano.

<sup>10</sup>3 February 1985, Spokane. Spokane String Quartet: Kelly Farris and Jane Blegen, violins; Claire Keeble, viola; Achilles Balabanis, violoncello.



Concerts sponsored by the Moldenhauer Archives Musicological Institute.

This writer has prepared (in addition to the reconstruction of the A-minor quartet found in this study) an earlier, somewhat different version of the quartet and an edition (unpublished) of the Scherzo and Trio in A minor (ca. 1904), M.68, for string quartet. First performances of both works were presented during the Sixth International Webern Festival.<sup>11</sup>

Webern's acknowledged place among the preeminent composers of the twentieth century mandates that all of his previously unknown works (including projects not completed) should be studied and that his completed compositions (such as this A-minor quartet) should be made available for performance.

The existence of two fair-copy performance parts indicates that Webern completed the String Quartet in A minor, M.121, and furthermore, corrections and annotations such as "rasch wenden" written on the parts in pencil suggest that the quartet was rehearsed and perhaps performed, although no record of a performance has been found. For these reasons, if for no others, the quartet is of historical interest, but because it is a work of major proportions written during the crucial period when the final steps to atonality were being taken, its significance is enhanced.

With a length of 269 measures (the same number as the Passacaglia, Op. 1), the quartet is one of the most extensive single

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<sup>11</sup>17 February 1978, Louisiana State University. Concord String Quartet: Mark Sokol and Andrew Jennings, violins; John Kochanowski, viola; Norman Fischer, violoncello.

movements in all of Webern's works. Among his published works, only the String Quartet (1905), M.79 (Carl Fischer, 1965), with 280 measures, and the Piano Quintet (1907), M.118 (Bomart Music Publications, revised edition, 1982), with 369 measures, are longer. A reconstruction of the A-minor quartet, then, provides a new source for the study of Webern's handling of large-scale form.

The Moldenhauers have proposed ca. 1907 as the probable time of origin of the quartet.<sup>12</sup> Walter Kolneder mentions, but does not describe, an A-minor quartet which he suggests Webern probably composed in 1905 as a composition exercise assigned by Schoenberg.<sup>13</sup> No record of another A-minor quartet has been found, and therefore, the quartet mentioned by Kolneder is presumed to be the Quartet in A Minor, M.121. The surviving autograph sources of the A-minor quartet, M.121 bear no date, but the style of the quartet (see Chapter V) suggests that it was written after Schoenberg's Kammersymphonie, Op. 9 (1906). The reconstruction of the A-minor quartet, then, provides a new source for the study of Webern's participation in the harmonic developments that lead to atonality by 1909. Webern's published works with opus numbers begin too late (1908) to document fully his

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<sup>12</sup>Moldenhauer and Moldenhauer, op. cit., 701.

<sup>13</sup>Walter Kolneder, Anton Webern: Genesis und Metamorphose eines Stils. Österreichische Komponisten des xx. Jahrhunderts, Band 19 (Vienna: Verlag Elisabeth Lafite/Österreichischer Bundesverlag, 1974), 35.

"Nach dem so impulsiven Quartet [the String Quartet (1905), M.79] stehen wieder einige Stücke, die man eher als Aufgaben für den Unterricht bezeichnen möchte, obwohl Schönberg auch für jedes Übungsstück den vollen Einsatz der schöpferischen Persönlichkeit verlangt hat. Vermutlich aus dem Jahre 1905 stammen ein Streichquartet in a-moll und ein Rondo für Streichquartet."

participation in those developments. His String Quartet (1905), M.79 (Carl Fischer, 1965), which reveals that Webern was already writing extended atonal passages by 1905,<sup>14</sup> exemplifies the important role to be played by Webern's pre-Op. 1 compositions in tracing the evolution of his style and in achieving a more complete understanding of his contributions to important musical developments of the early twentieth century.

Because the autograph sources for the Quartet in A minor, M.121, are incomplete, considerable reconstruction has been necessary. Examination of the sketches reveals a number of measures in which the violin I and/or viola staves were left blank by Webern, and collation of the fair-copy violin II and cello parts and the sketches reveals a number of measures for which there are no sketches at all. In all, sketches are missing for about one-third of the violin I part and one-fourth of the viola part. The missing portions, listed in Table 1, have been reconstructed by this writer.

The reconstruction of missing measures has depended largely on the use of analogy. Wherever possible, the reconstruction of a passage has been accomplished by borrowing material from an analogous passage for which sketches have survived. The degree of similarity between a passage requiring reconstruction and an analogous passage may be great, moderate, or slight. Wherever the similarity is great, material borrowed from an analogous passage has been used with little or no alteration. Where similarity is moderate or slight, the borrowed material has, as a rule, been altered.

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<sup>14</sup>Moldenhauer and Moldenhauer, op. cit. 86-87.

TABLE 1

MEASURES IN WHICH VIOLIN I AND/OR VIOLA PARTS HAVE BEEN RECONSTRUCTED  
BY THE EDITOR BECAUSE OF THE ABSENCE OF SKETCHES

Measures	Instruments	Number of Measures	
		Vln I	Vla
m. 13	vla		1
m. 28	vla		1
mm. 29-62	vln I and vla	34	34
mm. 68 (2nd beat) -69	vla		1 2/3
mm. 70-78	vln I	9	
mm. 79-93	vln I and vla	15	15
mm. 129	vla		1
m. 130 (1st and 2nd beats)	vln I	2/3	
m. 147 (2nd beat)	vla		1/3
m. 148 (1st beat)	vla		1/3
m. 156	vln I and vla	1	1
mm. 157-161	vln I	5	
mm. 163 (3rd beat) -166	vln I and vla	3 1/3	3 1/3
m. 168 (3rd beat)	vla		1/3
mm. 169-170 (1st beat)	vln I and vla	1 1/3	1 1/3
mm. 170 (2nd beat)	vla		1/3
mm. 171-172	vln I and vla	2	2
mm. 186-187	vln I	2	
m. 197 (2nd beat)	vla		1/3
mm. 197 (2nd beat) - 198 (2nd beat)	vln I	1 1/3	
m. 200 (2nd beat)	vla		1/3
mm. 227-234	vln I	8	
mm. 235	vln I and vla	1	1
mm. 246-249	vln I and vla	4	4
mm. 262-263	vln I and vla	2	2
mm. 266-267	vln I and vla	2	2
m. 269	vln I and vla	<u>1</u>	<u>1</u>
		92 2/3	73 1/3

Where there is no analogous passage, reconstruction has been based on implications drawn from the context of the passage being reconstructed and from the surrounding measures. In reconstructing such a passage, material has either been borrowed from the context or composed by this writer. Any composed material has been modeled after autograph material that exists for the passage or the surrounding measures.

Table 2 indicates how each passage of the violin I and viola parts has been derived. For any passage that has not been derived from the sketches, the analogous passage or other context from which material has been derived is identified. A full discussion of the reconstruction of each passage for which sketches are missing appears in Chapter IV.

In many places in the surviving sketches, Webern's final intentions are unclear. This uncertainty arises from a variety of conditions: Webern's calligraphy is often difficult to read; he did not number the sketch pages; the continuity of measures on a page is occasionally misleading; numerous passages appear in multiple versions; and discrepancies between the fair-copy parts and the sketches indicate that for some passages the surviving sketches represent only preliminary versions. Numerous problems resulting from these conditions have required editorial resolution. Table 3 identifies the measures containing such problems, and Chapter III discusses each passage affected by one of these problems and presents the rationale behind the editorial resolution of each one.

TABLE 2  
SOURCES OF THE VIOLIN I AND VIOLA PARTS

Measures	Source
1-12	Sketches
13	Vln I, sketches Vla, derived from m. 12
14-27	Sketches
28	Vln I, sketches Vla, derived from m. 27
29	Derived from m. 10
30-45	Derived from mm. 103-117
46-48	Composed along lines suggested by the analogous passage (mm. 192-194)
49-55	Derived from mm. 195-201
56-58 (second beat)	Derived from mm. 202-204 (second beat)
58 (third beat) -60 (first beat)	Derived from m. 195 (second beat) - m. 196
60 (second beat) -62	Composed along lines suggested by the generally analogous passage in mm. 206-207
63-68 (first beat)	Sketches
68 (second beat) -69	Vln I, sketches Vla, staff blank in sketches, rests presumed
70-78	Vln I, derived from mm. 212- 220 Vla, sketches

TABLE 2--Continued

Measures	Source
79-93	Derived from mm. 221-235
94-128	Sketches
129	Vln I, sketches Vla, derived from m. 128
130 (first two beats)	Vln I, composed on the basis of implications drawn from m. 128 Vla, sketches
130 (third beat) -144	Sketches
145-147 (first beat)	Sketches
147 (second beat)	Vln I, sketches Vla, implied from its relationship to cello in mm. 144-147 (first beat)
147 (third beat)	Sketches
148 (first beat)	Vln I, sketches Vla, implied from its relationship to cello in m. 147 (third beat)
148 (second beat) -155	Sketches
156	Vln I, sketch measure blank rest presumed Vla, sketch measure blank rest presumed
157-161	Vln I, derived from mm. 1-5 Vla, sketches
162-163 (second beat)	Sketches
163 (third beat)	Vln I, staff blank, rest presumed Vla, staff blank, rest presumed

TABLE 2--Continued

Measures	Source
164 (first and second beats)	Derived from m. 8 (first and second beats)
164 (third beat) -166	Composed on the basis of implications drawn from the context of mm. 163-170
167-168 (second beat)	Sketches
168 (third beat)	Vln I, sketches Vla, composed on the basis of implications drawn from the context of mm. 163-170
169-170 (first beat)	Composed on the basis of implications drawn from the context of mm. 163-170
170 (second beat)	Vln I, sketches Vla, composed on the basis of implications drawn from m. 169 (third beat) and m. 170 (third beat)
170 (third beat)	Sketches
171-172	Derived from m. 10
173-185	Sketches
186-187	Vln I, staff blank in sketches, rests presumed Vla, sketches
188-197 (first beat)	Sketches
197 (second beat) -198 (second beat)	Vln I, staff blank in sketches, rests presumed Vla, sketches
198 (third beat) -200 (first beat)	Sketches
200 (second beat)	Vln I, sketches Viola, staff blank, rest presumed



TABLE 2--Continued

Measures	Source
200 (third beat) -210	Sketches
211	Missing in Vln II and cello fair-copy parts All four parts are present in sketches Realization derived from sketches in agreement with analogous passage (mm. 68- 69)
212-226	Sketches
227-234	Vln I, the staff in sketches is blank, rests presumed Vla, sketches
235	Derived from m. 93
236-245	Sketches
246-248	Derived from mm. 14-16
249	Derived from m. 252
250-261	Sketches
262	Derived from m. 260
263	Derived from m. 268 (and mm. 261, 265, and 267)
264-265	Sketches
266	Vln I, derived from m. 265 Vla composed on the basis of implications drawn from the context of mm. 260-261, 264-265
267	Derived from m. 265
268	Sketches
269	Derived from m. 268

TABLE 3  
MEASURES IN WHICH THE SURVIVING SKETCHES LEAVE  
WEBER'S FINAL INTENTIONS IN DOUBT

Measures	Number of Measures
mm. 1-13	13
mm. 16-19	4
mm. 26-27	2
m. 65	1
mm. 73-77	5
m. 104	1
m. 106	1
mm. 109-114	6
m. 115	1
m. 135	1
m. 139	1
mm. 145-155	11
mm. 185-190	6
mm. 192-193	2
m. 203	1
m. 211	1
m. 245	1
m. 258	1
mm. 260-261	2
m. 264	<u>1</u>
Total	62

In each section for which there are multiple sketch versions, the problem has been to determine which version of the first violin and viola is most likely Webern's intended version. The certainty with which this determination can be made rests largely on two factors: the way in which the fair-copy second violin and cello parts relate to the various sketch versions of a given passage, and whether there exists in the quartet an analogous passage in which Webern's intentions are not in doubt.

In any passage for which there are multiple sketch versions, the second violin and cello sketch versions relate to the fair-copy parts in one of the following ways:

1. One (and only one) of the sketch versions of the second violin and cello is identical to the fair-copy parts.
2. More than one sketch version of the second violin and cello are identical to the fair-copy parts. (But the versions of the first violin and viola are not the same in all sketch versions of the passage.)
3. The second violin and cello are absent from one or more of the sketch versions of a passage; consequently, no comparison can be made between those versions and the fair-copy parts.
4. None of the sketch versions of the second violin and cello is identical to the fair-copy parts.
5. The fair-copy parts are neither identical nor similar to a sketch version of the second violin and cello but are identical or similar to a sketch version of the first violin and viola.

Wherever (as in condition 1 above) there is one (and only one) of the sketch versions in which the second violin and cello are the same as the fair-copy parts, that version has been considered Webern's intended version, and the first violin and viola parts have been taken from it. The probability that the result corresponds to Webern's intention for the passage seems great.

Wherever condition 2 or 3 exists, the selection of one version for the first violin and viola has been made, if possible, on the basis of comparison of the passage with analogous passage or passages in the work. Where that has not been possible, preference has been given to the version that conforms best to the style of the piece.

Wherever condition 4 (none of the sketch versions of the second violin and cello is identical to the fair-copy parts) exists, the following procedures have been followed: the sketch version in which the second violin and cello are most like the fair-copy parts has been located; from this sketch version, the first violin and viola parts have been taken; a judgment has been made whether this version of the first violin and viola should be used without change or whether it needs alteration. It has been necessary to consider alteration wherever condition 4 exists because the discrepancies between the fair-copy parts and the sketches indicate that the sketches do not represent Webern's final intentions.

Before altering a sketch version, a search has been made for an analogous passage. When such a passage has been found, it has been used as a model, and, if necessary, alterations of the sketch version of the first violin and viola have been made to bring the passage under consideration into conformity with the model.

Where no identical or closely analogous passage exists, the sketch version for the first violin and viola has been altered only when, in this writer's opinion, it does not combine satisfactorily with the fair-copy second violin and cello parts. In such a case where alterations have been made but without benefit of an analogous passage serving as a model, the alterations have been modeled after those made by Webern in the second violin and cello.

Where condition 4 exists and where there is no identical or closely analogous passage, but where the sketch version of the first violin does combine satisfactorily with the fair-copy parts, the sketch version (without alteration) has been used in the score.

Where condition 5 exists (the fair-copy parts are not similar to a sketch version of the second violin and cello but are similar to a sketch version of the first violin and viola), it has been concluded that at a later stage in working out the passage Webern redistributed the parts. Therefore, the editor has derived the first violin and viola parts from a sketch version of the second violin and cello.

Conditions 3, 4, and 5 have been encountered in places for which there is only one sketch version as well as in places for which there are multiple versions, and all five conditions apply also where only one part is in doubt.

The appearance of Webern's calligraphy suggests that he wrote most of the sketches for the A-minor quartet quickly. Webern often wrote accidentals, ledger lines, and rests in cursive and sometimes he left them incomplete. Such cursive and/or incomplete symbols are subject to misinterpretation. (See Table 4 for illustrations of the symbols.)

TABLE 4  
CURSIVE AND INCOMPLETE SYMBOLS

≡ becomes

≡

≡

h becomes  $\underbrace{h \quad h \quad h \quad h \quad h \quad h \quad h}_{A \quad B \quad C}$

# becomes  $\underbrace{\# \quad \#}_{A}$   $\underbrace{h \quad h}_{B}$

b becomes h

7 becomes  $\gamma \quad \gamma$

Ledger lines are frequently drawn with a diagonal line connecting the end of one horizontal stroke to the beginning of the next, lower, horizontal stroke. This can give the impression of the presence of more ledger lines than Webern intended.

Natural signs appear in three basic types. In type A, Webern makes an L shape and then below that places an inverted retrograde L shape (1). Type B is cursive, with the end of the horizontal line of the upper L connected by an extraneous diagonal line to the beginning of the horizontal line of the inverted retrograde L. In variants of this type, sharp angles become rounded, the vertical strokes are not of equal length, and the vertical strokes may not be either vertical or straight. The third type (C) is the most difficult to identify because, in addition to being cursive, it is incomplete, with the lower descending vertical stroke being omitted altogether. This form may easily be mistaken for a flat.

The appearance of sharps is of two types, each with variants. Type A is cursive. The bottom of the first descending vertical stroke is connected to the top of the second descending vertical stroke by an extraneous line that runs diagonally upward to the right. The second descending vertical stroke is connected to the upper horizontal stroke by an extraneous diagonal line moving upward (and to the left) from the bottom of the vertical stroke to the beginning of the horizontal stroke. The upper horizontal stroke is then connected to the lower horizontal stroke by an extraneous diagonal line running downward to the left from the end of the upper horizontal stroke to the beginning of the lower horizontal stroke. In variants of this type, the left vertical stroke tends to be longer than the right, and both tend to be

longer than the horizontal strokes, which may be confined to the space between the two vertical strokes. Type B sharps, which carry the greatest potential for misinterpretation, are cursive and incomplete, the horizontal strokes having been omitted. When the angle at the juncture of the extraneous diagonal stroke and the top of the second vertical stroke becomes rounded and the second vertical stroke is neither vertical nor straight but curves to the left toward the bottom, nearly connecting with the bottom of the first vertical stroke, the sharp sign becomes virtually indistinguishable from a flat and is also quite similar to the natural of type C.

Flats are often found with the top of the loop beginning at the bottom of the vertical stroke rather than part of the way up it, and with the bottom of the loop not touching the vertical stroke. As a result the loop is not closed, giving the flat an appearance quite easily confused with the natural of type C and a sharp of type B.

The sixteenth-rest is also cursive. Webern did not connect both of the roughly horizontal lines (the flags) to the long, roughly vertical line. Rather, he began with the upper horizontal stroke, which he connected to the beginning of the lower horizontal with a diagonal stroke downward to the left. At the end of the lower horizontal stroke, he began the descending vertical stroke. Thus only the lower horizontal stroke is connected to the vertical stroke. Whenever the upper "horizontal" stroke is not truly horizontal but tends toward the vertical, as it frequently does, the rest acquires a shape that can easily be mistaken for a natural of type B.

Uncertain or deceptive continuity in some of the sketches (see Chapter II) appears to be another consequence of Webern's hasty



writing. He did not take time to number the sketch pages, and he frequently did not cross out materials that he discarded. Sometimes a passage and its revision are not contiguous; they may be separated by a considerable distance, and occasionally the displaced revision is contiguous to an unrelated passage. Where this kind of displacement occurs, the continuity of the sketches is misleading; the apparent continuity of the music is not the true continuity. In some places, Webern clarified the continuity by using arrows or numerals, but in other places, clarification is absent. The uncertain or misleading continuity of the sketches, however, has not been a serious hindrance in reconstructing the quartet because the two surviving fair-copy parts clearly indicate the continuity of the music and have served as a guide to the continuity of the sketches.

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## CHAPTER II

### THE AUTOGRAPH SOURCES

The autograph sources for Webern's String Quartet in A Minor, M.121, were among the Webern manuscripts that Hans and Rosaleen Moldenhauer discovered in October 1965.<sup>1</sup> A description of those manuscripts lists twenty-seven pages of sketches in full score and the violin II and cello performance parts, complete, in the composer's hand.<sup>2</sup> Actually, only twenty-six pages of the sketches are for the A-minor quartet; one of the pages belongs to the Rondo, M.115.

Examination of the sketches and comparison of the sketches with the two extant parts reveals that for some sections of the quartet all sketches are missing and that for other sections of the quartet the extant sketches represent only preliminary versions. Webern probably had made additional sketches that are now lost.

Webern may also have made a finished score from which he would have copied the performance parts, but no such score was found among the autograph material discovered by the Moldenhauers. If such a

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<sup>1</sup>The discovery is described in: Raymond Erikson, "New Webern Haul Found in Dark Attic," The New York Times, 10 April 1966, 11; Hans Moldenhauer, "In Quest of Webern," Saturday Review, 27 August 1966, 47-49, 60; Hans Moldenhauer, "A Webern Pilgrimage," Musical Times, February 1968, 122-127; Hans Moldenhauer, compiler, "A Webern Archive in America," Anton von Webern: Perspectives, edited by Demar Irvine. (Seattle: University of Washington Press, 1966), 117-166; Moldenhauer and Moldenhauer, "Introduction," Anton von Webern: A Chronicle of His Life and Work, 13-19.

<sup>2</sup>Moldenhauer, Perspectives, 124.

score existed, it was probably lost or destroyed along with the violin I and viola performance parts and a quantity of sketches during the occupation of Webern's apartment in Maria Enzersdorf by Russian troops in 1945.<sup>3</sup>

The violin II and cello performance parts are each nine pages long and are in ink. They are not flawless fair-copies; Webern occasionally omitted accidentals and made errors in copying, which he crossed through in ink. Additional corrections and annotations have been added in pencil, probably by performers during rehearsal. At the bottom of the first page of the violin II part, a reminder to turn the page very quickly ("sehr rasch wenden!") has been written, and a similar annotation ("rasch wenden") appears at the bottom of the first page of the cello part. In m. 49 of both parts, all notes falling on the first beat have been crossed out in pencil. It seems very unlikely that performers would have deleted these notes on their own initiative. Most likely, the quartet was rehearsed under Webern's supervision, possibly with the composer playing the cello part.

Webern may inadvertently have failed to copy a measure into the fair-copy violin II and cello parts following m. 210. The sketches contain a measure following m. 210 in which the violins and cello rest, but this measure (m. 211) is missing in the fair-copy parts. The existence of this measure (m. 211) in the sketches and the appearance of an analogous measure (m. 69) earlier in the quartet suggest that the fair-copy parts are inaccurate here. The most severe error in the parts is a one-measure difference in length. The cello

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<sup>3</sup>Moldenhauer and Moldenhauer, Webern, 612-614.

part contains 269 measures, but the violin II part contains only 268 measures. Webern seems to have copied an extra measure into the cello part immediately after m. 171. (For an explanation of the resolution of this problem, see the discussion of m. 172 in Chapter IV). This discrepancy in the length of the parts would certainly have created a problem in a rehearsal, but neither part bears any indication of how the problem might have been resolved. If Webern was the cellist, he perhaps recognized an error in the cello part and made the necessary correction without marking it in the part.

Phrasing, articulation, dynamic, and expression are thoroughly marked in both parts. Webern's notation is large and clearly legible.

The sketches consist of twenty-two pages in pencil and four pages (pages 3-6) of ink drafts with pencil revisions. (Webern numbered none of the pages; page numbers have been assigned, therefore, by this writer.)

Webern wrote most of the sketches in four-part score, but some are in piano score. He wrote revisions on systems of one, two, three, or four staves, and some revisions, using pitch names, are written in the margins rather than on a staff.

The sketches show, in many places, successive layers of revisions. The great majority of the revisions are of surface features, but in three places the revisions are very significant structurally: in the first theme section of the exposition, in the retransition of the development, and in the coda. The layers of sketches reveal that, as the quartet evolved, Webern extended these sections considerably and at points of formal articulation he discarded or modified some conventional harmonic practices, choosing

instead to use harmony that is less obvious in the way that it functions tonally.

The sketches indicate that the principal first theme section of the exposition reached its final form only after extensive reworking. The first seven pages of sketches (and probably page 26) are devoted to the working out of mm. 1-19. The numerous drafts and revisions on these pages (particularly of mm. 1-11) attest to Webern's struggle to achieve a first-theme section that satisfied him. The surviving sketches show no such extensive reworking of any other section of the quartet. As the first theme evolves in successive layers of revisions, it becomes longer. In the version on sketch page 1, the section between m. 4 and m. 12 is only two measures long. Eventually, Webern expanded this section to seven measures. The extension permitted him to so shape the theme that the ascent to its apogee is prolonged and dramatic intensity is increased.

The sketches and performance parts also reveal that, as the first theme section evolved into its final form, Webern modified a full cadence in mm. 19-20. In the first version of the cadence, the tonic chord is sustained for two beats, firmly establishing A minor. In the second version of the cadence, the tonic chord is somewhat disguised by non-chord tones (a pure tonic chord is not sounded at all), and the rhythmic activity increases rather than decreases. By these revisions, Webern postponed the firm establishment of a tonal center until the final measure (m. 30) of the first theme section.

Sketches for the conclusion of the development (pages 13-14 and 15-16) reveal that Webern significantly modified the harmony in this section (mm. 149-155) as it approached its final form. In the first

version, the development section ended with six measures over a supertonic pedal followed by six measures over a dominant pedal. Thus, in the early version, preparation for the return to tonic took the form of harmonically obvious and conventional means. Ultimately, Webern discarded the pedal tones, with the result that supertonic and dominant harmonies, though present, are less obviously projected.

The earliest of three layers of sketches for the coda (sketch page 22) indicates that Webern originally intended to end the quartet in the measure following m. 245. In a second version (sketch page 23), the quartet ends in the fourth measure after m. 245. The final layer of sketches (sketch page 24) shows that ultimately Webern extended the coda twenty-four measures past m. 245.

The successive layers of sketches for the coda also reveal that Webern radically transformed the final cadence, substituting a remote tonal relationship for a close one. In the first two versions, the quartet ends with a traditional authentic cadence. In the third version, the penultimate chord of the final cadence is (instead of dominant seventh) a form of ninth chord (in fourth inversion), the root of which ( $\underline{d}^\sharp$ ) is a tritone from tonic. (This chord is discussed in Chapter V.)

The successive layers of sketches that exist for much of the quartet might serve as the basis for a study of the evolution of the quartet or a study of Webern's compositional processes. Those topics are touched upon in this study but are not discussed exhaustively.

The discussion in the following pages is in the form of a page-by-page description of the sketches. The description identifies and classifies all sketches. They are classified as: representing

Webern's final intention; being close to his final intention; or being preliminary. The classification of a sketch has been determined by comparing it with the corresponding measures of the two extant fair-copy parts. Where the violin II and cello of the sketch match the fair-copy parts, the sketch is considered to represent Webern's final intention.

### Description of Sketch Pages

#### Page 1: Mm. 1-16, Pencil

The sketches for mm. 1-4 represent a preliminary version, except that the principal melody appears in final form. Sketches for the two measures following m. 4 bear little resemblance to any measure of the final version of the quartet. Immediately following these two measures are sketches for mm. 12-16. Thus, it appears that the section later to be represented by mm. 5-11 had not yet taken shape in Webern's mind, and consequently, there are no sketches for those measures on this page. The sketches on this page for mm. 12-16, which are incomplete in m. 13, but otherwise are close to being in final form, are the only surviving sketches for those measures.

At the beginning of the first system (containing mm. 1-3) is a key signature of one sharp, suggesting that Webern initially intended the quartet to be in E minor (or G major). The tonality of E minor is further suggested by a strong cadence on e in the sketches on the second system. Even though none of the other systems carry the key signature of one sharp, Webern has written f naturals where it would be unnecessary unless the key signature were in effect. A reworking of some of the material of the second system is found on the last

system of the page, and here the cadence on e is eliminated and under the system Webern has written "A moll," possibly to indicate his intention to change the tonal center of the quartet from E minor to A minor.

Page 2: Mm. 1-11, Pencil

The sketches for mm. 1-4 are very close to the final form. The two measures that follow m. 4 resemble mm. 5-6 somewhat. There is no sketch for m. 7, m. 6 being followed immediately by mm. 8-11. The principal melodic line in mm. 8-11 is very close to the final version. The secondary melodic lines (accompanimental parts) in mm. 8-9 are similar to those in the final version. In mm. 10-11, the secondary melodic lines are very close to the final version. There are multiple versions of mm. 9-10.

Page 3: Mm. 1-9, Ink Draft; Mm. 1-6, Ink Draft;  
Several Pencil Redrafts of Material for Mm. 1-6

The first three measures and all of m. 7 of the ink draft of mm. 1-9 are quite close to the final version. In the remainder of the draft, it is only the principal melody that is close to the final form, the accompanimental parts being in preliminary form.

In the ink draft of mm. 1-6, only the principal melody is very similar to its final form.

In the pencil sketches, only m. 6 is brought closer to its ultimate form.

In all versions, the section that contains music of mm. 5 and 6 is compressed into a single measure having characteristics of both



measures but being more like m. 6 than m. 5. There is no sketch for m. 5, as such, on this page.

Page 4: Mm. 1-11, Ink Draft; Mm. 5-6, Pencil

In the ink draft, the first three measures are very similar to the final version. From m. 4 through m. 10, only the principal melody is very close to the final form, but m. 11 is in its final form in all parts. Following m. 11 is a measure that Webern discarded. As in all other drafts and sketches already mentioned, there is no version of m. 5 in this ink draft. In the pencil redraft, m. 5 appears for the first time, but only the principal melodic line in this redraft, which contains mm. 5-6, is very similar to the final version.

At the top-left of this page, Webern has written "Mit bewegtem Ausdruck." This is the only sketch of the beginning of the quartet that indicates its expressive character. Sketch page 4 is reproduced in Figure 1.

Page 5: Mm. 1-11, Ink Draft; Mm. 5-9, Pencil Redraft  
With Multiple Versions of Material for Mm. 8-9

Measures 1-4 of the ink draft are identical to the final version. In mm. 5-9 of the ink draft, only the principal melody is close to the final form. Measures 10-11 are close to the final version, but not as close as the version of m. 10 on sketch page 2 or the version of m. 11 on sketch page 4. The pencil redraft of mm. 5-9 is very close to the final version. This page, which is reproduced in Figure 2, is the only page on which so much of the beginning of the quartet (mm. 1-9) is so close to being in final form.



Figure 1. Facsimile of Webern's autograph manuscript, sketch page 4, containing mm. 1-11.

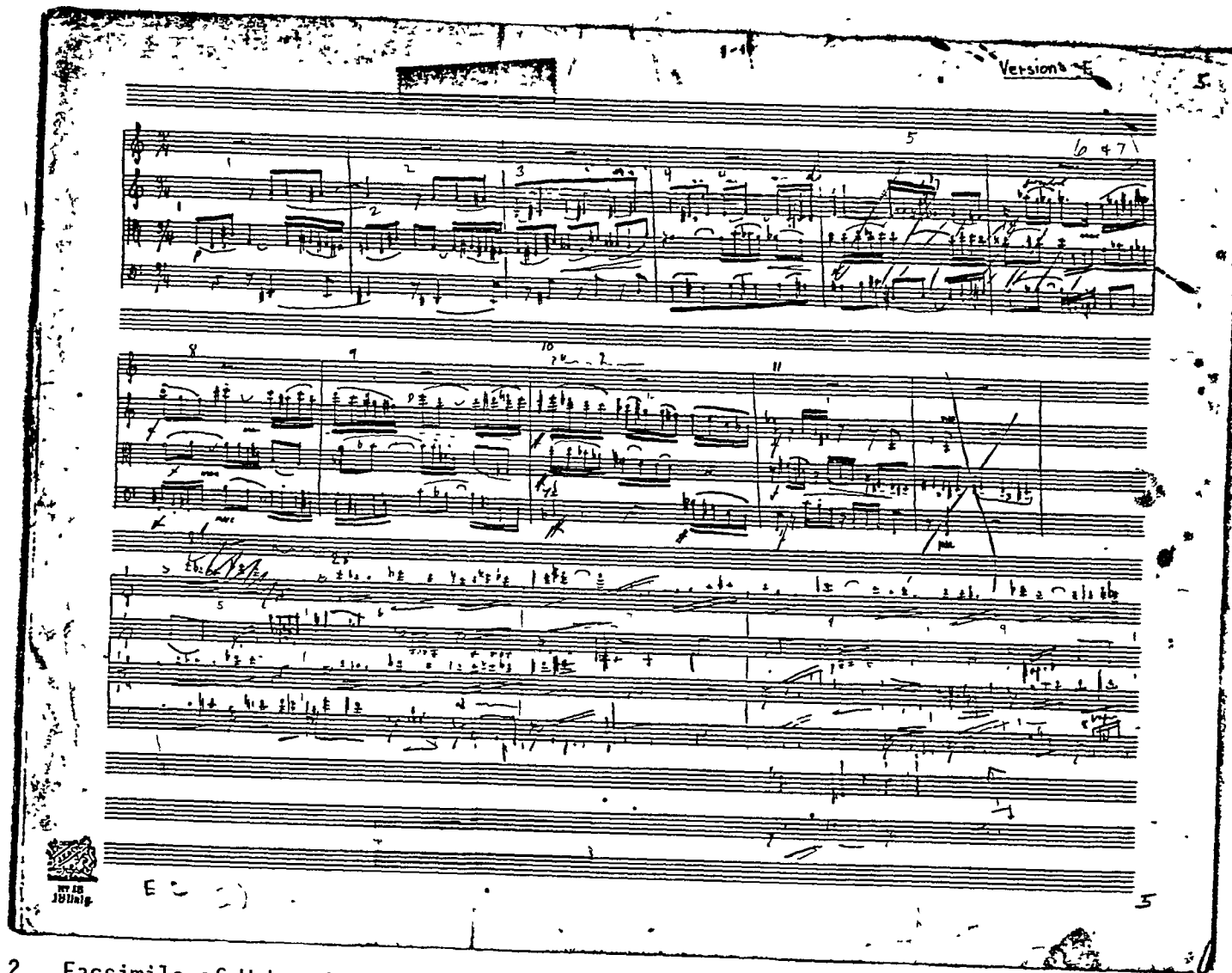


Figure 2. Facsimile of Webern's autograph manuscript, sketch page 5, containing mm. 1-11.

Page 6: Mm. 7-10, Ink Draft; M. 7,  
Pencil Redraft of First Violin

Measure 8 is followed immediately by m. 10, consequently, there is no sketch for m. 9. Only the principal melody resembles the final version.

Page 7: Mm. 4-7, Pencil Sketch; Mm. 6-11,  
Pencil Sketch; Mm. 17-22, Pencil Sketch

In the sketches for mm. 4-7, mm. 5-6 are compressed into a single measure that resembles m. 5 somewhat more than m. 6, but only the violin II is fully written out. The sketches for mm. 6-11 omit m. 10. Except for the principal melody, the sketches for mm. 4-7 and mm. 6-11 resemble the final version only slightly.

Of the sketches for mm. 17-22, Webern crossed through m. 20, and mm. 21-22 bear no resemblance to the final version. The sketches on this page for mm. 17-19 represent the only surviving sketches for those measures, and they are quite close to being in final form.

In the sketches for mm. 17-22, Webern brings the first theme to a full close in m. 22 with a clear full cadence in tonic (with the tonic chord being sustained for two beats). In the final version (on sketch page 8), however, Webern introduces a varied restatement of the first theme beginning in m. 20, and the first theme section does not come to a full close on tonic until m. 30.

Page 8: Mm. 20-29, Pencil; Mm. 26-27,  
Additional Sketches, Pencil

These are sketches for the final version. Measures 28-29 are incomplete, however, containing only the first violin part. The first

violin part in the sketch of m. 29 was given by Webern to the cello in the final version.

No sketches for mm. 30-62 have survived. It appears that a number of pages containing sketches for mm. 30-62 have not survived.

Page 9: Mm. 1-4, Pencil; Mm. 63-69, Pencil

This sketch for mm. 1-4 is nearly identical to the second ink version on page 3. Measure 4 contains only the first violin.

This sketch for mm. 63-69 represents the final version but differs in some details, the most significant being that it contains two measures (between mm. 64-65) that Webern did not use in the final version.

Page 10: Mm. 4-8, Pencil; Mm. 70-78, Pencil

This sketch for mm. 4-8 appears to be a continuation of the sketch for mm. 1-4 found on page 9. Measures 4-6 in this sketch are the same as in the second ink version on page 3.

The sketches for mm. 70-78 are close to the final version but show some difference in instrumentation and have in mm. 74-77 multiple version for the viola. In some measures, Webern has left one or more staves blank. He probably intended rests in these places.

There are no sketches for mm. 79-93. One can assume that one or more pages of sketches are missing.

Page 11: Mm. 94-118, Pencil

The sketches for mm. 94-116 represent the final version. There are multiple versions for mm. 104-105 and mm. 115-116. After the first beat of m. 117, the first and second violin staves are blank.

The sketches for mm. 117-118 show, in the cello and viola, imitation at the octave, whereas the fair-copy parts show imitation at the tritone between the cello and second violin.

Page 12: Mm. 117-121, Pencil

This version of mm. 117-121 is the final one. The page also contains a truncated version of mm. 117-139 that Webern has crossed out.

Page 13: Mm. 122-131, Pencil

The sketches for mm. 122-129 represent the final version. They contain additional versions of mm. 125-126. In m. 129, the first violin and viola staves are blank. Measures 130-131 are in preliminary form.

This page also contains nine additional measures that were not used by Webern but have not been crossed out. They seem to form a section that Webern intended at one time to use somewhere between mm. 127 and 141, but they cannot be identified precisely because nothing in them corresponds to anything in the fair-copy parts except in a very general way.

Page 14: Twenty-Four Measures, Pencil

This is a preliminary sketch for a section falling between mm. 129 and 156.

None of the material bears enough resemblance to the fair-copy parts to make identification of the exact measures represented possible. However, these sketches are probably a preliminary version of the concluding portion of the development. The sketches on this

page, four systems in four-part score, consist of material that Webern did not use in the form presented here. The page begins with three measures (crossed out) of material related to the first theme over a pedal on supertonic. The remainder of the page contains sketches for a section in which the first theme is presented in imitation over a dominant pedal.

Even though the measures on this page do not correspond to specific measures of the final version, several correspondences indicate that this page should follow page 13 immediately. The last three measures on page 13 are similar to the first three on this page. They contain material from the first theme over a pedal on supertonic. Another feature indicating that this page most likely followed page 13 in order of composition is a series of Roman numerals found on page 13 and this page. In the margin to the right of the last system on page 13 is a Roman III. On page 14, following the first three measures (crossed out) in the first system Webern placed another Roman III. The Roman numerals seem to indicate that Webern intended the last measure of page 13 to be followed by the passage beginning in the fourth measure on page 14.

Roman numerals as a guide to the continuity are employed by Webern only on pages 12, 13, and 14. On page 12, in the margin to the left of the last system, which contains sketches for the final version of mm. 117-121, appears Roman I. In the right margin of this last system on page 12 (following m. 121) is a Roman II. A second Roman II is found on page 13, in the left margin of the first system, which contains sketches for the next measures, mm. 122-126. Webern,

clearly, used the second Roman II (on page 13) to mark the music that is to follow the first Roman II (on page 12).

The sketches on page 14 reveal harmonic functions that one would expect to encounter in a retransition at the end of a development section, suggesting harmonic movement to dominant and then its prolongation. Dominant is clearly prepared by the pedal on the supertonic (dominant of the dominant) on page 13 and is prolonged by the six-measure pedal (on dominant) on page 14. It seems plausible, therefore, that the sketches on page 14 and those nine measures on page 13 that cannot be identified precisely represent a preliminary version of the retransition of the development section. In this preliminary version, the end of development section would have come some fifteen measures after m. 131. The fair-copy parts and other sketches show that in the final version, the development ends twenty-four measures after m. 131.

Page 15: Mm. 130-137, Pencil

This sketch represents the final version.

Page 16: Mm. 138-155, Pencil

This is the final version with some minor discrepancies. Multiple versions are included for mm. 141, 142, 146, 147, and 148. On this page, which is reproduced in Figure 3, a number of measures are out of sequence: the music in the third system actually follows the music in the first system; the sketches at the end of the second system (following the double bar) are a continuation of the music written in the third system; and the sketches in the fourth system are redrafts of material found in the second system.



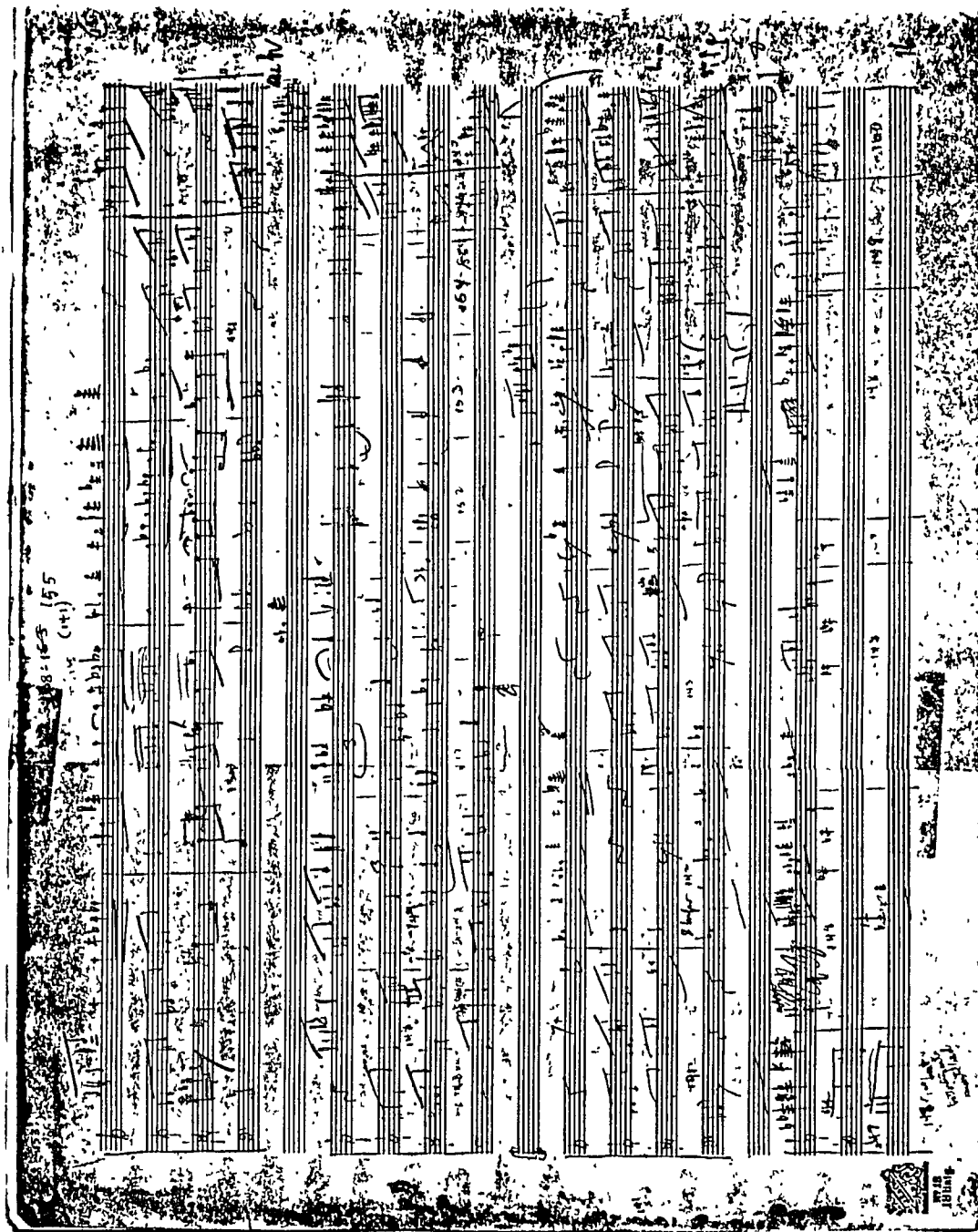


Figure 3. Facsimile of Webern's autograph manuscript, sketch page 16, containing mm. 138-155.

Page 17: Mm. 157-163, Pencil; Mm. 167-168, Pencil;  
M. 171, Pencil; Mm. 173-179 (first beat), Pencil

The sketch for mm. 157-163 (found in the two systems at the bottom of the page) represents the final version through the first half of the second beat of m. 163, after which it breaks off.

There are no sketches for mm. 164-166.

At the top of the page in the first system are sketches for mm. 167-168 and m. 171, and these three measures are contiguous in the sketch. Measures 169-170 must have been added by Webern at a later stage, but no sketches for those two measures have survived. Measures 167-168 are in the final form. Measure 171 is incomplete; only the first violin is complete in the sketch, and in the final version of the quartet this music appears in the second violin an octave lower. In the sketch of the second violin and viola parts in m. 171, only two sixteenth notes at the beginning of the measure can be made out in each part. The cello part in the sketch of m. 171 consists only of a quarter note on the first beat; the second and third beats are blank.

There is no sketch on this page for m. 172.

The second system on the page contains sketches for mm. 173-177. Measures 173-175 are in the final form; mm. 176-177 are in a preliminary form. The third system consists of a reworked version of mm. 176-177 which is the final version.

The fourth system contains only one measure plus one beat. This sketch is for m. 178 and the first beat of m. 179 and is very close to the final form.

Page 18: Mm. 157-164, Pencil; Mm. 171-177, Pencil;  
Mm. 178-184, Pencil

The first of the four systems contains seven and one-half measures that appear to be contiguous. The first two measures contain only sketches for the cello part, the other three staves being blank. This cello part presents the first two measures of the first theme and appears to be a sketch for the cello part of mm. 157-158. The fair-copy part is, however, an octave lower. The remaining five and one-half measures in the first system contain only the second violin part. The other staves are blank. The second violin sketch here is of a statement of the second theme. Perhaps Webern initially considered combining first and second themes polyphonically in this section of the piece (ca. mm. 157-170) but later decided upon imitation that employs only material from the first theme. Such an imitative section, employing only material from the first theme, appears in mm. 163-169 of the final version of the quartet.

The second system has been crossed out by Webern. It contains four measures which represent a preliminary version of the section from m. 171 through m. 177.

The third system contains eight measures, the first of which is apparently a preliminary version of m. 178 and has been crossed out by Webern. The next six measures, mm. 179-184, are in their final form. The last measure in the system, m. 185, is incomplete; only the viola part is fully written out.

The fourth system contains seven measures; they are mm. 185-191 in the final version.

Page 19: Mm. 192-211, Pencil

The page contains four systems. The first two systems contain sketches for mm. 192-202 in their final form. The third and fourth systems, which have been crossed out by Webern, contain an incomplete preliminary version of mm. 203-211.

Page 20: Mm. 203-228, Pencil

These sketches represent the final version, but contain one measure following m. 210 that does not appear in the fair-copy parts. The first violin staff in mm. 227-228 is blank.

Page 21: Mm. 212-241, Pencil

The first system, representing a discarded version of mm. 212-220, has been crossed out by Webern.

The second system contains a sketch of mm. 221-229 but only the melody (the closing theme) is present. This sketch of the melody agrees with the final version.

The sketches in the third system represent mm. 230-237. A comparison of these sketches with the fair-copy parts shows that in the sketches for mm. 230-234 only the principal melody closely resembles the final version. Webern crossed out the sketch for m. 235, and no other sketch for that measure has survived. The sketches for mm. 236-237 are quite similar to the final version but a few discrepancies between the fair-copy parts and the sketches indicate that these sketches do not represent Webern's final version of mm. 236-237.

The fourth system contains incomplete, preliminary sketches for mm. 238-241. Only the cello part is fully written out; Webern omitted

much of the viola and violin II, and there are numerous discrepancies between these sketches and the fair-copy parts.

Page 22: Mm. 229-268, Pencil

These sketches, reproduced in Figure 4, represent a preliminary version for the conclusion of the quartet. In this version, the quartet ends in m. 246. In the final version, Webern interpolates twenty-two measures between m. 245 and m. 246 of this preliminary version (consequently, m. 246 of this preliminary version is m. 268 of the final version).

This page contains no sketches for the twenty-two measures that Webern inserted after m. 245 (mm. 246-267), but he indicated his intention to insert material after m. 245 by placing a large inverted caret there.

The first of the four systems contains sketches for mm. 229-236. There is no sketch for m. 235; m. 234 and m. 236 are contiguous. In mm. 229-234, the first violin staff is blank. In spite of these discrepancies, the sketches for mm. 229-236 closely approximate the final version.

The second system contains sketches that represent the final version of mm. 237-240.

The third system contains mm. 241-244 and one measure following m. 244 that resembles no measure of the final version very closely but is probably a preliminary version of m. 245. The sketches for m. 241 and 244 represent the final version. In mm. 242-243, only the violin I part is fully written out; the final version of these two measures is in the fourth system.

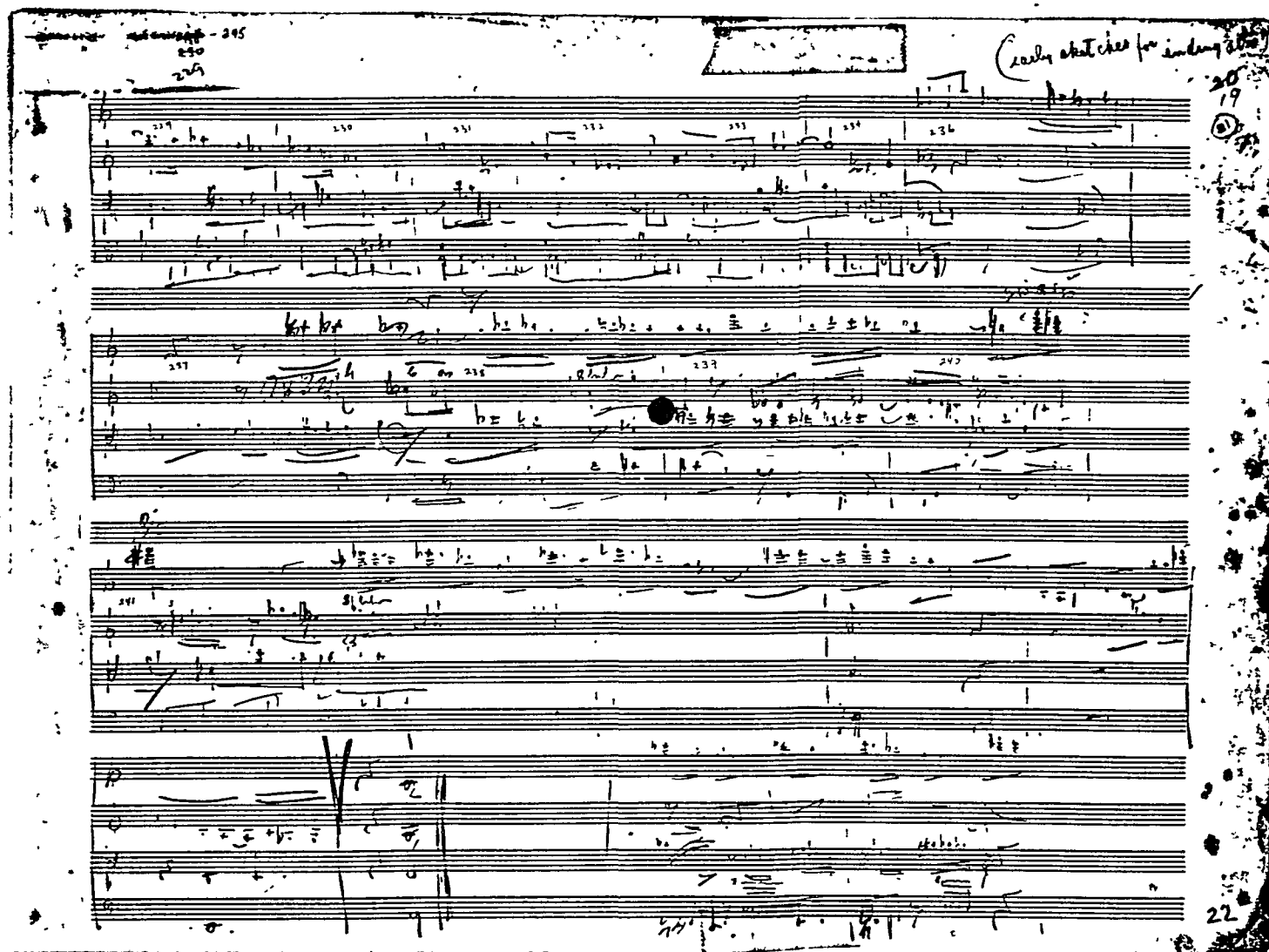


Figure 4. Facsimile of Webern's autograph manuscript, sketch page 22, containing mm. 229-268.

The first two measures in the fourth system represent the final two measures of the quartet in this preliminary ending. The first measure is similar to the final version of m. 245, and the second measure, which is followed by a double bar, resembles m. 268 of the final version. About two inches to the right of the double bar is a reworking of mm. 242-243 that represents the final version of those measures.

Page 23: Mm. 242-268, Pencil

These sketches represent another preliminary version of the conclusion of the quartet. None of the parts is fully written out. In this version, the work ends in m. 249. Webern later discarded the first three measures (m. 246-248) following m. 245, substituting a twenty-two measure section for them. Measure 249 of this preliminary version represents m. 268 of the later (final) version. The version on this page does not contain mm. 246-267 or m. 269.

There are no sketches for mm. 246-249 on any of the pages.

Page 24: Mm. 250-268, Pencil

This page contains sketches for a third version of the conclusion of the quartet (see Figure 5, a reproduction of sketch page 24). This version resembles the final version quite closely but lacks mm. 262-263, mm. 266-267, and m. 269. There are no sketches for these five measures on any of the surviving sketch pages.

Several measures are displaced in the sketches on this page. Four contiguous measures in the first system represent mm. 250-251, m. 264, and m. 260 (in that order). The sketches for mm. 250-251 are preliminary; m. 264 and m. 260 resemble the final version closely.

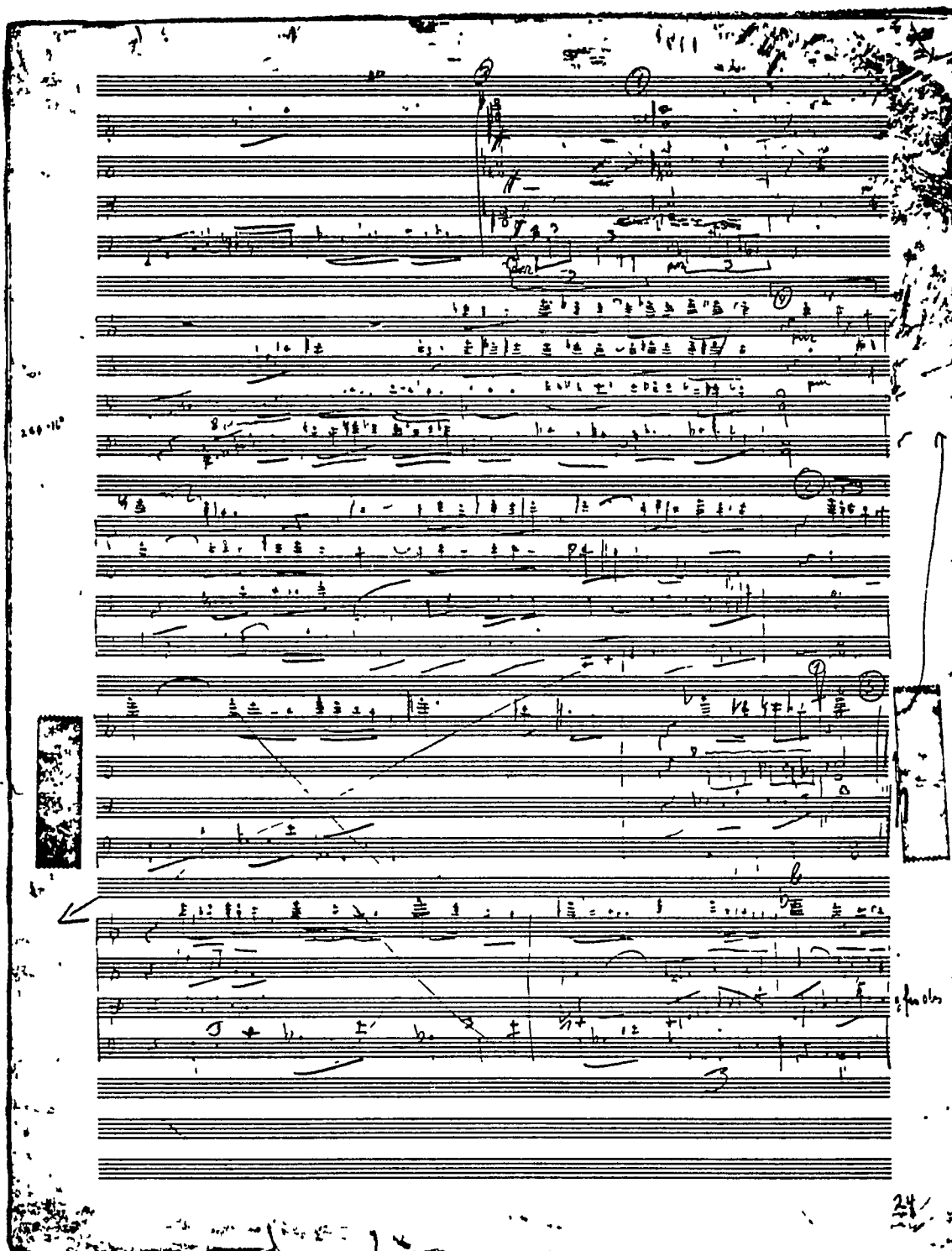


Figure 5. Facsimile of Webern's autograph manuscript, sketch page 24, containing mm. 250-268.



Four contiguous measures in the second system represent the final version of mm. 250-252 and m. 265. In the margin following m. 265, Webern wrote a quarter rest in each part. These rests probably represent the first beat of m. 268.

The third system contains four contiguous measures which, however, again represent measures not contiguous in the final version. The first three, mm. 253-255, are in their final form, and the fourth, m. 261, is close to being in its final form.

Of the four contiguous measures in the fourth system, the first two, which have been crossed out by Webern, cannot be identified because nothing in them corresponds to the fair-copy parts. The third measure, m. 259, is in final form, and the fourth measure, m. 268, also in final form, is followed by a double bar marking the end of the quartet. The fair-copy parts indicate that Webern later extended the final chord through one more measure, bringing the work to a close in m. 269, which is not contained in any of the surviving sketches.

Webern, by drawing an inverted caret above the bar line between the third and fourth measures (mm. 259 and 268) of the fourth system, has indicated his intention to insert material between those two measures. Most of that material, which represents mm. 260-267, is found, sketched out of sequence, in the first three systems of this page: m. 260 is found in the first system, m. 261 is in the third system (there are no sketches for mm. 262-263); m. 264 is in the first system; m. 265 is in the second system (and there are no sketches for mm. 266-267).

By numbering (1, 2, 3, and 4) the four measures that are spacially displaced, Webern indicated the order in which he intended to use them (1 = m. 260, 2 = m. 261, 3 = m. 264, and 4 = m. 265).

A fifth system on this page contains mm. 256-258 in final form and a preliminary version of m. 257 that Webern crossed out.

Page 25: Mm. 15-19 ?, Pencil; Mm. 70-93, Pencil

These sketches seem to represent preliminary versions of two sections of the quartet which are widely separated in the final version but here are contiguous. Measures 15-19 in the final version are followed by a varied restatement of the principal first theme. In the sketches on this page, however, mm. 15-19 are followed directly by a preliminary version of the closing theme (mm. 70-93); the varied restatement of the principal first theme and the entire second theme section are absent. Perhaps at the stage in the evolution of the quartet that is represented by these sketches, Webern had not yet composed any of the music that later would become the second theme and had not yet decided to introduce a varied restatement of the principal first theme in the exposition. In this preliminary version, Webern might have intended the theme that ultimately became the closing theme to be the second theme.

In the sketches for mm. 15-19, only the violin I part is fully written out. In the sketches for mm. 70-93, mm. 70-73 are in quartet score, but only the two violin parts are written. The remainder of this section (mm. 74-93) is in piano score and reveals pianistic Freistimmigkeit. Indications of instrumentation and some clef signs are missing.

Page 26: Forty-One Measures, Pencil

The sketches on this page are related to the first theme but differ so much from the final version that the precise measures cannot be determined. The first twelve measures are in four-part score; only the first violin and cello parts, however, are complete, the second violin and viola parts being blank in five of the measures. The remaining twenty-nine measures are written for a single, undesignated part. This page may very well contain some of the earliest sketches of the first theme and perhaps should have been designated page 1.

From these twenty-six pages, containing layers of sketches ranging from preliminary ideas to final versions, it has been possible to derive the violin I and viola parts for most of the quartet. Table V correlates measures of the score with the sketch pages from which the violin I and/or viola parts in those measures have been derived.

TABLE V  
 SKETCH PAGES FROM WHICH VIOLIN I AND  
 VIOLA PARTS HAVE BEEN DERIVED

Measures	Sketch page
mm. 1-9	5
m. 10	2
m. 11	4
mm. 12-16	1
mm. 17-19	7
mm. 20-28	8
m. 29	Sketch contains cello part only
mm. 30-62	No sketches have survived
mm. 63-69	9
mm. 70-78	10
mm. 79-93	No sketches have survived
mm. 94-116	11
mm. 117-121	12
mm. 122-129	13
mm. 130-137	15
mm. 138-155	16
m. 156	No sketches have survived
mm. 157-163	17
mm. 164-166	No sketches have survived
mm. 167-168	17
mm. 169-170	No sketches have survived
m. 171	17
m. 172	No sketches have survived
mm. 173-178	17
mm. 179-184	18
mm. 185-191	18
mm. 192-202	19
mm. 203-228	20
mm. 229-234	22
m. 235	No sketches have survived
mm. 236-245	22
mm. 246-249	No sketches have survived
mm. 250-261	24
mm. 262-263	
mm. 264-265	24
mm. 266-267	No sketches have survived
m. 268	24
m. 269	No sketches have survived

### CHAPTER III

#### SECTIONS IN WHICH THE SKETCHES LEAVE

#### WEBERN'S INTENTIONS UNCLEAR

##### Mm. 1-4

Sketch pages 1-5, 9, and 26 contain several versions of these measures, four of which (on sketch pages 3-5) are ink drafts. The version on sketch page 5 probably represents Webern's final intention, because only in this version do the violin II and cello match the fair-copy parts very closely. The violin I and viola parts of the score, therefore, are taken from this version. The only editorial additions are triplet signs in the viola (mm. 2-3) and the natural before the *g* of the viola in m. 4. Webern surely meant *g* natural, but he wrote the natural sign in m. 4 only in the version on sketch page 4 (see Figure 1, p. 29) where he added it in pencil to the ink draft.

##### M. 5

The pencil version of m. 5 (and also mm. 6-7) on sketch page 5 matches with the fair-copy parts more closely than do any of the other versions; the cello matches the fair-copy part exactly, and the violin II matches the fair-copy part except for the third beat in which the pitches and rhythm in the sketch differ from those of the part. The viola part in the reconstructed score has been taken from this version. Webern's intention for the violin I in m. 5 remains somewhat

unclear (see Figure 2, p. 30; system 3, m. 1). He crossed out the violin I part (which doubled the viola). He did not revise the crossed out material, nor did he insert additional rests, which would be necessary if he intended the violin I to rest through the whole measure. Probably, Webern did intend the violin I to rest through m. 5 but did not take time to insert additional rests after crossing out the notes.

The phrasing and articulation marks in the viola are editorial additions. They conform to markings found in similar passages.

#### M. 6

The pencil version on sketch page 5 (see Figure 2; system 3, m. 2) bears the greatest similarity to the fair-copy parts. The violin II and cello of this version match the fair-copy parts except that in the first beat these two parts are exchanged, and the pitches in the sketch are an octave higher than in the fair-copy parts. (The  $d^1$  and  $c^{\#1}$  of the fair-copy violin II part are found in the cello, an octave higher, in the sketch, and the  $g^{b1}$  and  $f^1$  of the fair-copy cello part are found in the violin II, an octave higher, in the sketch).

Because the fair-copy parts match the pencil version on sketch page 5 more closely than any of the other sketch versions, the violin I and viola parts have been taken from this version. The viola part in the sketch is clear; Webern's intention for the violin I, however, is not absolutely clear as concerns the octave in which he intended it to sound. Webern had written 8 tiefer above m. 5 and had extended that indication through m. 6 by means of an undulating line above the staff. It appears to this writer that Webern intended to cross out

the 8 tiefer indication because part of the line he drew to cross out the violin I part in m. 5 passes through a part of the 8 tiefer indication. This indication, therefore, has been omitted in the reconstructed score.

Webern omitted dynamic and articulation marks in the pencil version on sketch page 5. The dynamic and articulation marks used in m. 6 of the reconstructed score have been suggested by the fair-copy parts in m. 6 and by the analogous passage in the recapitulation (m. 162).

#### M. 7

Violin I and viola parts have been taken from the pencil version on sketch page 5 because the second violin and cello of this version match the fair-copy parts. The natural sign on e at the end of the second beat in the first violin is editorial. Conformity with all other statements of this passage requires this e in m. 7 to be natural. (See m. 127, violin I; m. 163, cello; m. 164, violin II; m. 165, cello; m. 166, violin II; m. 167, cello; m. 167, violin II; m. 168, cello; m. 169, cello.)

#### M. 8

Violin I and viola parts in the reconstructed score are taken from the pencil version on sketch page 5 because this version matches the fair-copy parts. There is some uncertainty about Webern's intention for the final three notes in the violin I, even though all sketch versions agree with a<sup>#</sup>-c<sup>#</sup>-b<sup>h</sup>. Some of the later statements of this three-note motive suggest that Webern may have intended a<sup>#</sup>-c<sup>h</sup>-b<sup>h</sup> or a<sup>#</sup>-c<sup>#</sup>-b<sup>#</sup> in m. 8. Statements of the motive in m. 168 (viola, first

beat) and in m. 169 (violin II, first beat) are transpositions of  $\underline{a^\#}-\underline{c^\flat}-\underline{b^\flat}$ , and in m. 164, a measure in the recapitulation that corresponds to m. 8 in the exposition, the motive appears as  $\underline{a^\#}-\underline{c^\#}-\underline{b^\#}$  in the cello (third beat). Because the sketches of m. 8 indicate  $\underline{a^\#}-\underline{c^\#}-\underline{b^\flat}$  so consistently, that reading appears in the reconstructed score, but perhaps  $\underline{a^\#}-\underline{c^\flat}-\underline{b^\flat}$  or  $\underline{a^\#}-\underline{c^\#}-\underline{b^\#}$  should be considered as an alternative.

Phrasing, articulation, and dynamics are missing in the pencil version on sketch page 5. Those markings in m. 8 of the reconstructed score that appear in parentheses are suggested by the context; those markings in the violin I that are not in parentheses are derived from the ink version of m. 8 on sketch page 5.

#### M. 9

The source of the violin I and viola parts in m. 9 of the reconstructed score is the pencil version on sketch page 5, which matches the fair-copy parts. In that sketch, the accidental before the final note in violin I appears to be a flat (see Figure 2, p. 30; system 3, m. 5). A flat, however, is redundant; the flat introduced earlier in the measure would still be in effect. The questionable accidental is probably a cursive, incomplete natural of type C (see Chapter I, Table 4), which looks like a flat. None of the other sketch versions has an accidental before this note; consequently, they do not clarify the meaning of the accidental in this sketch.

Phrasing, articulation, and dynamics are missing in the pencil version of m. 9 on sketch page 5. Such markings in the violin I and



viola in m. 9 have been derived, like those in m. 8, from the ink version on sketch page 5 or have been suggested by the context.

#### M. 10

The sketches (sketch pages 2, 4, and 5) contain five versions of m. 10, none of which matches the fair-copy parts exactly. The reconstructed violin I part has been derived from the violin II part on sketch pages 2 and 5, and the reconstructed viola part has been derived from the third version of m. 10 on sketch page 2. In the reconstructed score, the upper three parts move in parallel motion, forming consecutive augmented triads. This reconstruction is supported by the sketches for the analogous measure in the recapitulation (m. 171), which, though incomplete, suggest consecutive augmented triads. Consecutive augmented triads are also suggested by the third version of m. 10 on sketch page 2.

#### M. 11

The version on sketch page 4 matches the fair-copy parts (see Figure 1, p. 29; system 3, m. 1). The final note in the sketch version of the second violin is notated as g, but above it Webern has written the letter "a", and in the fair-copy part the note is a. The final note in the violin I in the sketch is b; above it Webern has written the letter "c", which has been interpreted as representing his final intention. In the sketch, the sixteenth-notes in the violins and cello are slurred, but in the fair-copy parts they are staccato. The articulation in the violin I has been changed from slurred to staccato to be in agreement with the fair-copy parts.

M. 12

The sketches for m. 12 (sketch page 1) consist of two incomplete versions. The version in the fourth system comes closest to matching the fair-copy parts but only the second and third beats are written out. The second and third beats of the violin I and viola have been derived from this version.

Though the first beat is blank in this sketch version, the fair-copy parts indicate that the violin II and cello rest during the first beat. The similarity between the viola and the violin II parts suggests that the viola should also rest during the first beat.

The first beat of the violin I has been derived from another sketch version (on the second system of sketch page 1). As a result, the violin I in m. 13 is a sequential repetition of the violin I in m. 12. Such a relationship between these two measures is strongly implied by the surviving autograph sources, though they are incomplete.

The accidentals  $\underline{d}^{\sharp}$  and  $\underline{e}^{\flat}$  in the third beat of the viola are necessary to make the third beat in the viola an exact sequential repetition of the second beat as it is in the violin II and cello. The dynamics, phrasing, and am Steg are suggested by the context. The indication am Steg does not appear in either of the surviving sketch versions, but because the viola part is similar to the violin II part, which is am Steg in the fair-copy part, am Steg has been added to the viola part in the reconstructed score. On the other hand, the violin I stands apart from the accompanying material of the lower three parts and should not be played am Steg.

M. 13

The fair-copy parts suggest that m. 13 is a sequential repetition of m. 12, a whole step lower. A sketch on sketch page 1, which consists only of a violin I part and which, like the fair-copy parts in m. 13, is a sequential repetition (a whole step lower) of material in m. 12, is probably a sketch of the violin I part for m. 13. The violin I part in the reconstructed score is taken from this sketch, which is considered to be a sketch of m. 13. No other sketches of m. 13 have survived.

M. 16

The only surviving sketch of m. 16 (sketch page 1) does not match the fair-copy parts well in the third beat. The pitches in the violin II and cello parts in the sketch differ from the pitches in the fair-copy parts. And in the sketch, the parallel movement of the four parts forms consecutive whole-tone chords, but the fair-copy parts move in parallel major sevenths, ruling out the possibility of whole-tone chords. The violin I and viola parts in the reconstructed score, therefore, have been derived from an analogous passage (m. 251, third beat) rather than from the sketch of m. 16. In m. 251, the cello and violin I, which move in parallel major sevenths, correspond to the cello and violin II in m. 16. The viola and violin I parts in m. 16 have been reconstructed to correspond to the viola and violin II parts in m. 251.

Mm. 17-19

The only surviving sketch (sketch page 7) of mm. 17-19 does not match precisely with the fair-copy parts. A comparison of the

fair-copy cello part with the sketch shows that the fair-copy cello part is made up almost exclusively of elements from the violin II, viola, and cello parts of the sketch. (The triple stop on the third beat of m. 19 is only a single pitch, e, in the sketch.) The fair-copy violin II part is made up entirely of elements from the cello and violin II parts of the sketch. There is no analogous passage in the quartet with which to compare mm. 17-19.

The violin I part in the reconstructed score has been taken without change from the violin I part of the sketch. The viola part of the reconstructed score is made up entirely of elements of the viola, violin II, and cello parts of the sketch.

#### M. 26

The sketch material for m. 26 consists of two versions written on sketch page 8. The first version is found in the second system; the second version, a redraft of the lower three parts, is found in the fourth system. The second version matches the fair-copy parts but omits the violin I part. Webern was probably satisfied with the violin I part in the first sketch of m. 26, and so did not include it in the second version. In m. 26 of the reconstructed score, the violin I part comes from the first sketch version of m. 26; the viola part, which is incomplete in the first version, comes from the second version.

#### M. 27

The sketch material for m. 27 consists of two versions on sketch page 8. The first version (in the second system) is incomplete; the second version (in the third system) is complete and matches with the

fair-copy parts. In the first beat of the second version, the viola appears in two forms; the first form consists of the notated pitches,  $\underline{b}-\underline{b}^b-\underline{g}^b$ , and the second form consists of the letters c-h-g written above the notated pitches. The letters probably represent corrections of the notated pitches. The reconstructed score uses  $\underline{c}-\underline{b}-\underline{g}$ .

#### M. 65

The second note of the first violin is unclear in the sketches (sketch page 9). It appears most like a  $\underline{b}^2$ , but the context demands a  $\underline{g}^2$  to preserve the intervallic content of the descending perfect fourth motive that is prominent in mm. 64, 67, and 68.

#### Mm. 73-77

The only surviving sketch for mm. 73-77 (sketch page 10) matches the fair-copy parts except that the material found in the fair-copy violin II part appears in the violin I in the sketch. In the sketch, the texture appears to be four-part in mm. 73-77, but evidence suggests that Webern was merely using two staves (violin II and viola) to work out a single part. He inserted a series of arrows leading alternately from material in one of these two staves to material in the other. The purpose of the arrows seems to be to indicate which material Webern intended to use in the final version of the part. The part derived in this way corresponds exactly to the violin II part in mm. 215-219, the passage in the recapitulation that is analogous to mm. 73-77. The texture in the analogous passage (mm. 215-219) is three-part, which supports the interpretation that the sketches for mm. 73-77 represent a three-part texture rather than a four-part texture.

In mm. 73-77 of the reconstructed score, the viola part consists of material found in the viola and violin II staves in the sketch. The violin I, corresponding to the cello of the analogous passage (mm. 215-219), rests in mm. 73-77 as the cello does in the analogous passage.

#### Mm. 104-106

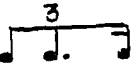
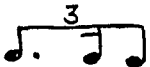
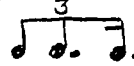
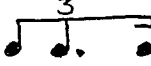
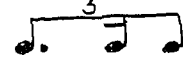

The only surviving sketch (sketch page 11) of mm. 104-106 matches with the fair-copy parts except that the violin II is an octave lower in the sketch.

The violin I part in mm. 104 and 106 of the sketch requires interpretation. Webern appears to have written double stops in the violin I, but the lower notes of the double stops correspond exactly to the fair-copy violin II part. Apparently, the lower notes of these double stops represent a redraft (the final version) of the violin II part rather than notes that the first violin should play. Webern has not written double stops in similar measures (mm. 103, 105, 107, and 108).

In mm. 104-106 of the reconstructed score, the viola part has been taken without change from the sketch, but in the violin I part, the lower notes of the double stops have been omitted. The context (consistent parallel major thirds between the violins) suggests d<sup>b</sup> in the violin I part on the first beat of m. 105, whereas that note in the sketch looks like e.

#### Mm. 109-114

The only surviving sketch (sketch page 11) of mm. 109-114 matches the fair-copy parts except in the violin II in m. 114, where

the rhythm in the sketch does not match the rhythm in the fair-copy part. The context of mm. 109-116 suggests that the rhythm in the fair-copy violin II is incorrect in m. 114 and should read  rather than . This rhythmic figure occurs thirty-two times in the sketches for mm. 109-116, and there it is always . This rhythmic figure also occurs eight times in mm. 114-116 in the fair-copy violin II part, and there it is  except for the two (apparently wrong) statements in m. 114 which have . In the reconstructed score, the rhythm in the second and third beats of the violin II part has been changed to read  in agreement with the sketches and the context.

#### M. 115

The last note in the viola is not clear in the sketch (sketch page 11). The note, a, preserves parallel motion, in minor thirds, with the second violin, which is consistent with the context in this (the third) beat.

#### M. 135

In the sketch (sketch page 15), the last note of the viola appears to be a d<sup>b2</sup>. An e<sup>b2</sup>, however, is required to maintain the intervallic content of the important motive which is stated three times in the viola in this measure.

#### M. 139

The rhythm of the viola in m. 139 is not clear in the sketch (sketch page 16), but it is apparent that in mm. 138-140 the viola imitates (in diminution) the melody stated by the cello in mm. 135-

140. Though the notation in the sketch is not clear because Webern has superimposed one sketch directly upon another, diminutio simplex (rhythmic values halved) is suggested. In m. 139 of the reconstructed score, therefore, the viola has been given the rhythm that maintains an exact diminutio simplex of the corresponding cello figure.

#### M. 145

No sketch version of m. 145 (sketch page 16) clearly matches with the fair-copy cello part in the first beat of the measure. The sketches (see Figure 3, p. 36; system 3, m. 5) show two versions of the cello part, one that consists of a quarter rest and another that is like the version found in the fair-copy part, except that the rhythm is not notated. The sketch also shows two versions for the viola, one that consists of a quarter rest and another (very faint in the sketch), which appears to move in parallel motion with the second version of the cello part.

In the reconstructed score, the viola part is taken from the sketch version that moves in parallel motion (at the major third) with the fair-copy cello part. The context of mm. 144-150 supports this decision; the cello and viola move in parallel major thirds throughout those measures.

#### M. 146

In the fair-copy cello part, the accidental before the first note of the third beat (b) is not absolutely clear. It is probably a cursive natural of type B (see Chapter I, Table 4). A b natural agrees with the sketch (see Figure 3; system 2, immediately following the double bar).



M. 147

The sketch of m. 147 (sketch page 16) is divided into two parts which are separated from one another (see Figure 3, p. 36). The first two beats (but with the viola missing in the second beat) appear at the end of the second system, and the final beat appears at the beginning of the fourth system. The sketch matches the fair-copy parts exactly only in the first beat; the sketch is a half-step higher than the fair-copy parts in the second and third beats.

In the first beat of m. 147 in the reconstructed score, the viola and violin I have been taken from the sketch without change, but in the second and third beats in the reconstructed score, the violin I and viola are a half-step lower than in the sketch. This adjustment, which maintains parallel major thirds between the cello and viola and between the violins, is supported by the context of mm. 145-150 in which such parallel motion predominates.

M. 148

The sketch material for m. 148 (sketch page 16) consists of three incomplete versions of the measure (see Figure 3; system 4, mm. 2, 3, and 5), one of which (m. 3) matches the fair-copy parts in the second and third beats except that the violin II is an octave lower in the sketch than in the part. The violin I and viola parts in the second and third beats of m. 148 have been derived from this sketch version, but the violin I is an octave higher in the reconstructed score than in the sketch.

In the first beat, the violin I part has been taken from another sketch version (m. 5), in which the violin I (the only part that is

fully written out) agrees with the context of mm. 145-150. The first beat in the viola is missing in all sketches of m. 148 and has been reconstructed to agree with the context of mm. 145-150.

The context of mm. 145-150 has played a crucial role in determining which material from the sketches should be used in m. 148 of the reconstructed score. The context clearly indicates that the violins move in parallel major thirds (with the violin I above the violin II) and also clearly indicates that the cello and viola move in parallel major thirds (with the viola usually above the cello). The sketch material used in the reconstruction of m. 148 complies with these contextual indications.

#### M. 149

In the sketch of m. 149 (sketch page 16), Webern wrote all four parts on one staff with no indication of instrumentation (see Figure 3, p. 36; system 4, m. 6). The lowest voice matches the fair-copy cello part, and the next-to-the-highest voice matches the fair-copy violin II part. In the reconstructed score the violin I part is derived from the highest voice in the sketch, and the viola part is derived from the next-to-the-lowest voice.

#### M. 150

The sketch material (sketch page 16) for m. 150 consists of two versions. In the first version (see Figure 3; system 2, m. 3), only the violin II matches the fair-copy part. In the second version, which Webern wrote at the end of the fourth system on two staves without indication of instrumentation, the lowest voice matches the fair-copy cello part (except that the sketch is an octave higher than

the part) and the next-to-the-highest voice matches the fair-copy violin II part (except that in the sketch the rest is missing in the first beat).

The violin I part in the reconstructed score has been derived from the highest voice in the second sketch version of m. 150. The viola part has been derived from the next-to-the-lowest voice in second version, but the viola part is an octave lower in the reconstructed score than in the sketch. Without this adjustment of the viola part, the interval between the cello and viola would be a major tenth, but the context of mm. 145-150 indicates that the interval should be a major third. (It is a major third in the sketch, but both parts are an octave higher there.)

#### M. 151

The sketch (see Figure 3, p. 36; system 2, m. 4) matches the fair-copy parts except that the violin II is an octave higher in the sketch than in the fair-copy part. In the reconstructed score, the violin I is also an octave lower than it is in the sketch. This adjustment of the sketch allows the reconstructed score to conform to the sketch in regard to the interval between the two violin parts, both parts being an octave lower in the score than in the sketch. The viola part in the reconstructed score has been taken without change from the sketch.

#### Mm. 152-155

In the sketch (see Figure 3; system 2, mm. 5-7), this section consists of three measures; in the fair-copy parts, it consists of four measures. A revision in the viola part in the sketch in m. 154

suggests that Webern intended to expand that measure into two measures. Webern changed the first note in the viola from a half-note to a dotted half-note, which would fill the measure and cause the quarter-note that follows it to fall into a new measure. In this way, m. 154 would be expanded, forming two measures (mm. 154-155). Such an expansion is borne out by the fair-copy parts, which have one measure more than the sketches in this section.

In the sketch, the final note in the violin I and in the viola is a quarter-note. In the reconstructed score, the final note in each of these parts has been expanded to a dotted half-note, filling m. 155.

#### M. 173

In the third beat, the fair-copy cello part has  $\underline{e}^b$  -  $\underline{d}^b$  -  $\underline{d}^b$ , but  $\underline{E}_s$  and  $\underline{d}$ , representing corrections, have been written in the part in pencil above the last two of these notes. The sketch (sketch page 17) has  $\underline{e}^b$  and  $\underline{d}$  as the final two notes.

#### M. 185-190

In the sketch (sketch page 18), many notes in the viola part are very faint and consequently are not clearly legible.

#### M. 192

The sketch (sketch page 19) matches the fair-copy parts except that Webern wrote two melodic lines (primarily in parallel motion) in the violin II staff; the higher of these parts matches the violin II fair-copy part. Webern probably intended the lower of the two parts written in the violin II staff to be the viola part. (He left the

viola staff blank in this measure.) The context of mm. 189-194, in which the viola and violin II are paired, moving largely in parallel motion, supports this conclusion.

The violin I part in m. 192 of the reconstructed score is derived from the violin I part of the sketch, and the viola part in the score is derived from the lower of the two parts written in the violin II staff in the sketch.

#### M. 193

The sketch (sketch page 19) does not match the fair-copy parts in several places. Nothing in the sketch matches the fair-copy cello part, and the pitches in the sketch of the violin II differ from the pitches in the fair-copy part in the second and third beats. The sketch of the violin II part has  $\underline{a^h}-\underline{g^\#}-\underline{g^\#}-\underline{a^h}$ ,  $\underline{a^\#}-\underline{g^X}-\underline{g^X}-\underline{a^\#}$ , but the fair-copy part has  $\underline{a^h}-\underline{a^\#}-\underline{a^\#}-\underline{b^h}$ ,  $\underline{b^h}-\underline{a^\#}-\underline{a^\#}-\underline{b^h}$ . Above the next-to-last note ( $\underline{a^\#}$ ) in the part, an  $\underline{h}$  has been written, and immediately following m. 193 an underlined exclamation point ( $\underline{!}$ ) has been drawn in the margin. These two additions to the part suggest that during rehearsal an error in the part was discovered (or suspected) and a hurried attempt to correct it was made.

The context of mm. 193-194 suggests that the violin II part in the sketch is correct. If the sketch version of violin II is used, a consistent repeated pattern of harmonic intervals emerges between the viola and violin II parts in mm. 193-194. That pattern of harmonic intervals, formed by notes 2-4 in each beat of mm. 193-194 is minor sixth-tritone-tritone. In the reconstructed score, the violin II part has been changed to agree with the sketch.

The violin I part in the reconstructed score is taken from the sketch, except that the final note in m. 193, which appears to be a in the sketch, is c in the score; c maintains the intervallic content of the three-note motive that is so prominent in mm. 193-194. The viola part in the reconstructed score is taken from the sketch without change, except for the accidental in parentheses.

#### M. 199

The sharp before the final note (f) in the cello in m. 199 is missing in the fair-copy part. Agreement with the analogous passage (m. 53) and with the sketch (sketch page 19) requires f<sup>#</sup> here.

#### M. 203

The sketch (sketch page 20) matches the fair-copy parts, except that the indications G Saite and pizz. are present in the sketch but absent in the fair-copy parts. In the sketch Webern indicated that the d on the first beat of m. 203 and the d on the final thirty-second note of m. 202 in the violin II are to be played on the g string (G Saite), and in the sketch Webern wrote pizz. below the c on the first beat of m. 203 in the cello. In the reconstructed score, G Saite and pizz. have been restored. Webern does not indicate in the sketch where the cellist is to resume playing with bow. The phrasing in the second beat suggests bowing, however.

#### M. 211

This measure is missing in the fair-copy parts. The sketches (sketch page 20) and an analogous passage in the exposition (mm. 67-69) suggest that Webern inadvertently omitted one measure (m. 211) of

rest in each of the fair-copy parts. In the reconstructed score, this measure has been restored (in parentheses); all four parts in the score have been taken from the sketch without change.

#### M. 241

Of the two sketches (sketch pages 21 and 22) of m. 241, the version on sketch page 22 (see Figure 4, p. 41; system 3, m. 1) matches the fair-copy parts. The viola part in m. 241 of the reconstructed score has been taken without change from this sketch. The violin I part in the sketch has a<sup>#</sup> on the first beat; above this note, Webern wrote gis, which has been accepted as a correction, and g<sup>#</sup> appears in the reconstructed score.

#### M. 245

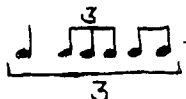

Both of the surviving sketch versions (sketch pages 22 and 23) of the passage that falls between mm. 244 and 246 have two measures, one more than is found in the fair-copy parts in this passage (m. 245) (see Figure 4; system 3, m. 5, and system 4, m. 1.) None of the measures in either sketch can be identified positively as Webern's sketch of m. 245 because none matches better than the others with the fair-copy parts (which rest) in m. 245. The second of the two measures that fall between mm. 244 and 246 is the same in the two sketch versions, which suggests that Webern was satisfied with it. The second measure, furthermore, suits the musical context of mm. 244-246 better than either of the sketch versions of the first measure. The second measure in both sketch versions concludes with a half-cadence, preparing well the dramatic reintroduction of the subsidiary first theme, which enters on the first beat of m. 246.

The material used in the reconstruction of m. 245 has been taken from the second measure of the corresponding passage in the sketches (see Figure 4, p. 41; system 4, m. 1). The violin I part has been taken without change from the violin II in the sketches, and the viola part has been taken without change from the viola in the sketches.

#### M. 258

The sketch (sketch page 24) matches fair-copy parts, but Webern wrote two versions of the third beat in the viola part, leaving his final intention unclear (see Figure 5, p. 43; system 5, m. 4). He wrote two eighth notes in the staff which he apparently corrected by writing g-fis-dis in the margin. In the reconstruction of m. 258, these marginal notations have been accepted as Webern's final intention, and the viola has been given the triplet,  $g^1-f^{\#1}-d^{\#2}$ .

#### M. 260

The sketch (sketch page 24) differs from the fair-copy parts in several ways. Parts are exchanged, octaves are changed, and the cello part is more complex in the sketch than in the fair-copy part (see Figure 5; system 1, m. 4). The material that Webern ultimately placed in the fair-copy violin II part appears in the viola (an octave lower) in the sketch. The fair-copy cello part represents a simplification of the cello part in the sketch: Webern ultimately eliminated the first note of the cello sketch and simplified the rhythm, changing it from (3/4)  $\frac{1}{2}$   to  $\frac{1}{2}$  .

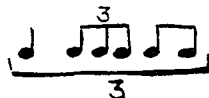
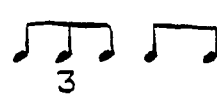


The violin I part in m. 260 of the reconstructed score has been taken without change from the violin I part in the sketch. The viola part has been taken from the violin II part (transposed down an octave) of the sketch.

#### M. 261

In the sketch (see Figure 5, p. 43; system 3, m. 4), the cello matches the fair-copy part, but the violin II, which has a moving part in the sketch, does not match the fair-copy part. The viola part in the reconstructed score has been taken without change from the sketch. The violin I part in the reconstructed score is an alteration of the violin I part in the sketch. The sketch appears to have  $\underline{g}^3\text{-}\underline{f}^3\text{-}\underline{e}^3$ ,  $\underline{b}^2\text{-}\underline{a}^2$ , but the context requires  $\underline{b}^3\text{-}\underline{a}^3\text{-}\underline{e}^3$ ,  $\underline{b}^2\text{-}\underline{a}^2$ , which conforms to the motive that predominates in mm. 260-267.

#### M. 264

The sketch (see Figure 5; system 1, m. 3) differs from the fair-copy parts in ways that are much the same as those in m. 260. The material that Webern ultimately placed in the fair-copy violin II part appears in the violin I (an octave higher) in the sketch and the fair-copy cello is less complex than the sketch. Webern eliminated the first note of the cello part in the sketch and changed the rhythm from (3/4)  $\text{♩}$   to  $\text{♩}$   .

The violin I part in m. 264 of the reconstructed score has been taken from the viola part of the sketch, but is two octaves higher than in the sketch. The viola part in the reconstructed score has been taken without change from the violin II part in the sketch.

Because of the discrepancies between the sketches and the fair-copy parts in mm. 260 and 264, Webern's final intentions regarding the spacing and the inversion of the chord that appears in these measures is unclear. In the reconstruction of this chord, the choice of the inversion has been based on the premise that because  $\underline{f}$  is the lowest tone in the vertical sonorities (in mm. 258 and 259) from which this chord evolves, an  $\underline{f}$  should be the lowest tone in the chord in mm. 260 and 264 also. (See Chapter V for further discussion of this chord.)

## CHAPTER IV

### SECTIONS FOR WHICH SKETCHES ARE MISSING

The greatest concentration of measures for which sketches are missing is in the second theme and closing theme sections of the exposition of the quartet. Nearly two-thirds of all measures missing from the violin I and more than two-thirds of all measures missing from the viola are located in these sections. The first theme section (mm.1-30) is virtually complete in the sketches, but the principal second theme section (mm.30-48) is missing entirely, and only about one-third of the subsidiary second theme section (mm.49-70) is extant in the sketches. In the closing theme section (mm.70-93), the violin I is missing entirely and only a little more than one-third of the viola part is extant. Very little is missing in the development section (mm.94-155), and more than three-fourths of the recapitulation (mm.156-235) and nearly three-fourths of the coda (mm.236-269) are extant in the sketches. Because sketches for so much of the development and recapitulation have survived, it has been possible to reconstruct most of the missing sections in the exposition on the basis of analogous sections in the development and recapitulation.

Several of the sections that are missing from the violin I in the sketches are made up of measures in which Webern simply left the violin I staff blank. The contexts of these sections usually suggest that Webern intended the violin I to rest in these measures. The

context also suggests that Webern intended the violin I to rest in fifteen of the measures for which no sketches survive. Consequently, nearly half (about 45 percent) of all the missing portions of the violin I part have been reconstructed as measures of rest in the violin I. In contrast, the context suggests that only about 5 percent of the portions of the viola part that are missing should be reconstructed as rests.

In the remainder of this chapter, the reconstruction of each section for which sketches are missing or incomplete will be explained.

#### M. 7

The natural before the e, the final note in the second beat in the violin I, is missing in all sketches of m. 7 (sketch pages 4-6). An e<sup>b</sup> is necessary, however, if this passage is to agree with analogous passages (m. 127 and mm. 163-169).

#### M. 11

Zurückhaltend is not found in the sketches of m. 11 (sketch pages 2, 4, and 5), but it appears in a similar passage (mm. 173-174).

#### M. 13

The viola staff is blank in the sketches (sketch page 1). Because the three other parts in m. 13 form a sequential repetition of the corresponding three parts in m. 12, the viola part in m. 13 has been reconstructed to form a sequential repetition of the viola part in m. 12.

M. 28

The viola staff is blank in the sketches (sketch page 8). In the reconstructed score, the viola part has been derived from the cello part in m. 27. The context of mm. 27-28 suggests that m. 28 is a varied repetition of m. 27, employing Stimmtausch in the three lower parts. The violin II in m. 28 comes from the viola in m. 27, and the cello in m. 28 comes from the violin II in m. 27. The reconstructed viola part in m. 28 has been derived from the cello in m. 27, completing the exchange of parts in the lower three voices. The octave placement of the viola in m. 28 has been chosen to create spacing between the parts in m. 28 that resembles the spacing in m. 27.

The flat before the e in the violin I (first beat) is missing in the sketches, but agreement with other statements of this figure requires e<sup>b</sup> here.

M. 29

The violin I, violin II, and viola parts are missing in the sketch (sketch page 8). The reconstruction of m. 29 is based in part on analogy with m. 10 and in part on the context of mm. 20-29. Agreement with m. 10, the only analogous measure for which complete (though preliminary) sketches have survived, would require that m. 29 have three moving parts, in parallel motion, forming consecutive augmented triads. The context of m. 20-29, a varied repetition of mm. 1-10 in which the texture is more complex and sonorous than in mm. 1-10, suggests, however, that the texture in m. 29 should be more complex and more sonorous than in m. 10. In m. 29, the wide spacing

between the fair-copy violin II and cello parts suggests that Webern might have written two other parts (violin I and viola) between the violin II and cello, producing a texture that is more complex and sonorous than m. 10.

The reconstructed violin I and viola in m. 29 move in parallel motion with the violin II and cello, forming consecutive French-sixth chords. This reconstruction of m. 29 maintains similarities to m. 10 by creating parallel melodic lines forming consecutive whole-tone chords (augmented triads in m. 10 and French-sixth chords in m. 29) and conforms to the context of mm. 20-29 by creating a texture (four moving parts) that is more complex and sonorous than the texture in m. 10 (three moving parts). The evidence, provided by the autograph sources (violin II and cello parts), the analogous passage (m. 10), and the context (mm. 20-29) is insufficient to indicate that this reconstruction is necessarily the most plausible one. In fact, no passage in the quartet that is complete in the sketches contains such an extensive series of French-sixth chords. Precisely such a passage is found, however, in m. 43 of the String Quartet (1905) (see Figure 6).

#### Mm. 30-37

Measures 30-37 are missing in the sketches. The reconstruction of mm. 30-37 has been modeled after mm. 103-108, the most closely analogous section. Both violin parts in mm. 103-108 are similar to the fair-copy violin II part in mm. 30-37, and the cello part in mm. 103-108 is similar to the fair-copy cello part in mm. 30-37 in a general way, the cello part in both sections consisting of a melodic



Figure 6. String Quartet (1905), m. 43: Four-part parallel motion forming consecutive French-sixth chords.

(Webern - STRING QUARTET (1905), copyright c 1961, 1965 by Carl Fischer, Inc., New York. Used by permission Carl Fischer, Inc.)

line that is primarily whole-tone and a rhythm that is comprised primarily of a series of quarter notes.

The reconstructed violin I part in mm. 30-37 is derived from the violin I part in the analogous passage (mm. 103-108), and in agreement with that passage, it moves in parallel major thirds with the violin II. The reconstructed viola part in mm. 30-37 is derived from the viola part in the analogous section (mm. 103-108). In that section, the principal theme (viola) begins on  $\underline{c}^b$  (m. 102, third beat), and the section ends with  $\underline{c}^b$  minor harmony (m. 108, first beat). In m. 37, the fair-copy parts suggest that mm. 30-37 end with  $\underline{b}^b$  minor harmony. The principal theme (viola) in mm. 30-37, therefore, has been made to begin on  $\underline{b}^b$  (m. 31, third beat). The octave in which the reconstructed viola part has been placed was chosen to create space between the melody and the accompaniment (in the violins), minimizing crossing of parts. In the analogous section, there is no crossing of parts.

Measures 30-37 cannot be reconstructed in such a way that this section is merely a transposition of the model, but this reconstruction is closer to the model than any other could be.

#### Mm. 38-45

Measures 38-45 are missing in the sketches. The reconstruction of these measures has been based on analogies between mm. 38-45 and two other sections, mm. 103-108 and mm. 109-116. The reconstructed violin I part in mm. 38-45 has been derived from the violin I part in mm. 109-116, and comparison with mm. 103-108 suggests that in mm. 38-45 the viola should double the violin II at the major third (above).

Elements which suggest a close relationship between mm. 38-45 and mm. 109-116 are: the violin II part in mm. 109-116 is like the cello part in mm. 38-45; the viola part in mm. 109-116 is somewhat similar to the violin II part in mm. 38-45; both sections (mm. 109-116 and mm. 38-45) begin with a statement of the principal second theme; both sections are eight measures long; the section (mm. 103-108) which precedes mm. 109-116 is analogous to the section (mm. 30-37) which precedes mm. 38-45. These similarities suggest strongly that mm. 109-116 are analogous to mm. 38-45.

In mm. 109-116, the principal second theme is presented in canon, and therefore, because these measures are analogous to mm. 38-45, a similar canonic presentation has been created in mm. 38-45 by deriving the violin I part from the violin I part in mm. 109-116. Analogy requires this reconstructed violin I part to state the principal second theme, beginning on  $\underline{b}^b$ . In this way, the canonic



entries are at the major third in both sections, being on  $\underline{g}^b$  and  $\underline{b}^b$  in mm. 38-45 and on  $\underline{g}$  and  $\underline{c}^b(\underline{b})$  in the analogous section.

#### Mm. 46-48

Measures 46-48 are missing in the sketches. The reconstruction of these measures has been based on implications drawn from several related sections which suggest that each of the fair-copy parts should be doubled, and which also suggest that French-sixth chords should be a prominent feature of the harmony in the reconstruction of mm. 46-48. In mm. 46-47, the reconstructed violin I doubles the violin II at the interval of a tritone, and the reconstructed viola doubles the cello, also at the interval of a tritone. Doubling at this interval creates a preponderance of French-sixth chords in mm. 46-47. In order to create a similar preponderance of French-sixth chords in m. 48, the interval of doubling has been changed to a major third, but occasionally, the reconstructed violin doubles the violin II irregularly.

No section in the quartet is exactly analogous to mm. 46-48, but nine sections (mm. 15, 103-107, 114-116, 121-126, 141-155, 163, 192-194, 247, and 251) are related to mm. 46-48 through the shared characteristic of sequential repetition of one or both of the motives found in the fair-copy parts in mm. 46-48. These related sections show that when one (or both) of these motives is repeated sequentially, it is often doubled in another voice. The context of these measures suggests that in the reconstruction of mm. 46-48, each of the fair-copy parts should be doubled.

Of the related measures, m. 123 and mm. 192-194 are the most closely related to mm. 46-48. Measure 123 is the only measure other than mm. 46-48 in which Webern has employed simultaneous sequential repetitions of the two motives found in the fair-copy parts in mm. 46-48, and mm. 192-194 occupy a position in the recapitulation that is analogous to the position of mm. 46-48 in the exposition. In m. 123 and mm. 192-194, French-sixth chords (some of them in unconventional inversions) are a prominent feature of the harmony, which suggests that French-sixth chords should also be a prominent feature of the harmony in the reconstruction of mm. 46-48.

#### Mm. 49-55

Measures 49-55 are missing in the sketches. The fair-copy parts in mm. 49 (second beat)-55 match closely (a perfect fifth higher) with the violin I and cello parts in mm. 195 (second beat)-201, indicating that these two sections are analogous and suggesting that the reconstruction of mm. 49-55 should be essentially a transposition of mm. 195-201 with some parts exchanged. In the first beat of m. 49, the pitches in the fair-copy parts have been crossed out in pencil, suggesting that Webern decided, after writing out the performance parts, that these pitches (which form an  $f^\sharp$  minor chord) should not be played. In the corresponding passage, m. 195 (first beat), all instruments rest. The chord on the first beat of m. 49, therefore, should probably be omitted. In mm. 49-55, the reconstructed violin I part is a transposition (up a fifth, down a fourth) of the violin II part in mm. 195-201.

The reconstructed viola part is derived from the viola and violin I parts in mm. 195-201. In mm. 49-51 (second beat), it has been taken from the viola part (mm. 195-197, second beat) transposed up a fifth. From the third beat of m. 51 through the second beat of m. 52, the viola rests, corresponding to the violin I part in mm. 197 (third beat) - 198 (second beat). The reconstructed viola part in the third beat of m. 52 has been derived from the viola part (up a major sixth) in the third beat of m. 198. (This change in the interval of transposition from a fifth to a sixth is suggested by a corresponding change that Webern made in the cello part in this beat.)

From the second beat of m. 53 through the second beat of m. 54, the viola part (except for the first note) has been derived from the violin I part in mm. 199 (second beat) - 200 (second beat). The first note of the viola on the second beat in m. 54 has been chosen in order to form a minor sixth with the violin II, which corresponds to the minor sixth between the viola and violin II in the second beat of m. 199. From the third beat of m. 54 through m. 55, the viola part has been derived from the viola part in mm. 200 (third beat) - 201. It has been necessary to derive the viola part in mm. 49-55 from two parts (viola and violin I) in the analogous section to insure that all of the material in the analogous section is reproduced in mm. 49-55 (appropriately transposed or otherwise modified).

The indications, sehr belebt (m. 49), noch langsamer (m. 52), and schneller (m. 55), have been derived from the corresponding measures (mm. 196, 198, and 201) in the recapitulation.

Mm. 56-62

Measures 56-62 are missing in the sketches. In the first beat of m. 56, the fair-copy cello part matches quite closely with the cello part in the first beat of m. 202. But from the second beat of m. 56 until m. 62, where the fair-copy cello part matches quite closely with the cello part in m. 206, the fair-copy parts in mm. 56-62 do not match closely with mm. 202-205 or any other section. But mm. 56-62 occupy a position in the exposition that corresponds generally to the position occupied by mm. 202-207 in the recapitulation; both of these sections appear near the end of the subsidiary second theme, and within a few measures, they are followed by the closing theme.

Because of these similarities, the reconstruction of mm. 56-62 has been based primarily on mm. 202-207, but other passages (mm. 195-197 and mm. 61-64) which show similarities to mm. 56-62 have also influenced the reconstruction. The reconstruction has been accomplished by borrowing material from mm. 202-207 and mm. 195-197 and by composing material along lines suggested by the context of mm. 61-64.

The reconstructed violin I part in m. 56 through the first beat of m. 60 is made up completely of music borrowed (and transposed) from the violin I, violin II, and viola parts in mm. 202-204 and the violin I and violin II parts in mm. 195-196. The reconstructed viola part in m. 56 through the first beat of m. 60 is made up completely of music borrowed (and transposed) from the viola and cello parts in mm. 202-204 and the violin I, viola, and cello parts in mm. 195-196.

In m. 56, the violin I is a transposition, up a perfect fifth, of the violin II in m. 202. In the first two beats of m. 57, the violin I is a transposition, at the same interval, of the violin I in the first two beats in m. 203. From the third beat of m. 57 through the first beat of m. 58, the violin I is a transposition, down a major sixth, of the violin II in mm. 203 (third beat) - 204 (first beat). In the second beat of m. 58, the violin I is a transposition, down a major sixth, of the second beat of the viola in m. 204. From the third beat of m. 58 through m. 60, the violin I is based on mm. 195-197 because these measures match best with mm. 58-60. In the third beat of m. 58, the violin I is a transposition, at the tritone, of the second beat of the violin I in m. 195. In the first beat of m. 59, the violin I is a transposition, at the tritone, of the third beat of violin II in m. 195. From the second beat of m. 59 through the first beat of m. 60, the violin I is a transposition at the tritone, of the first through the third beats of the violin I in m. 196.

In m. 56, the viola is a transposition, up a perfect fifth, of the viola in m. 202. In the first two beats of m. 57, the viola is a transposition, up a perfect fifth, of the viola in the first two beats of m. 203.

From m. 56 through the first two beats of m. 57, the viola is a transposition, up a perfect fifth, of the viola in m. 202 through the first two beats of m. 203. In the third beat of m. 57, the viola is a transposition, up a perfect fifth, of the cello in the third beat of m. 203. In the first two beats of m. 58, the viola is a transposition, up a minor third, of the cello in the first two beats of m. 204.

In the third beat of m. 58, the viola is a transposition, at the tritone, of the viola and cello in the second beat of m. 195. In the first beat of m. 59, the viola is a transposition, at the tritone, of the violin I and cello in the third beat of m. 195. In the second beat of m. 59, the viola is a transposition, at the tritone, of the viola and cello in the first beat of m. 196. In the third beat of m. 59 through the first beat of m. 60, the viola is a transposition, at the tritone, of the viola in the second and third beats of m. 196.

From the second beat m. 60 through m. 62, the violin I and viola have been composed to resemble material found in the roughly corresponding mm. 206-207 and in mm. 63-64, which contain material that is similar to the fair-copy parts in mm. 61-62. The texture in mm. 206-207, showing two melodic lines, each of which is doubled, suggests that doubling should be present in mm. 60-62 as well. Measures 63-64 show doubling at the major third, suggesting that doubling at the major third would be appropriate in mm. 60-62 also.

#### Mm. 70-78

The violin I staff is blank in the sketches for mm. 70-78. In order to agree with the analogous section (mm. 212-220), in which one instrument (cello) rests through nearly all of the section, the violin I has been given rests in mm. 70-78.

Ganz zurücktretend in the viola in m. 70 is from the similar passage that begins in m. 79 in the violin II.

#### Mm. 79-85

Measures 79-85 are missing in the sketches. The fair-copy parts in mm. 79-85 do not match closely with any section, but mm. 79-85

occupy a position in the exposition that corresponds to the position of mm. 221-227 in the recapitulation. Both of these sections (mm. 79-85 and 221-227) begin in the tenth measure of the closing theme section. Because the sections correspond in this way, mm. 221-227 have been considered analogous to mm. 79-85, and the reconstructed violin I part (rests) in mm. 79-85 (second beat) has been taken from the violin I (rests) in mm. 221-227 (second beat), and the reconstructed viola part has been derived from the viola in mm. 221-227 (second beat), transposed down a perfect fourth. This interval of transposition is suggested by a comparison of the cello parts in mm. 79-85 and mm. 221-227. The cello part in mm. 79-85 quite consistently emphasizes notes that are a perfect fourth lower than the notes that are emphasized in mm. 221-227. This interval of transposition corresponds to the traditional tonal relationship of exposition and recapitulation in which the closing theme is in dominant in the exposition and in tonic in the recapitulation.

#### Mm. 86-93

Measures 86-93 are missing in the sketches. The fair-copy parts in mm. 86-93 do not match precisely with any measures, but there are enough similarities between mm. 86-93 and mm. 228-235 to suggest that the two sections are analogous. Both sections begin in the seventeenth measure of the closing theme section. Both sections are eight measures long. The material preceding each of these sections is similar. The sustained bass notes in mm. 86-93 find a parallel in the reiterated bass notes in mm. 228-235. The fair-copy violin II part in mm. 88-92 shows repeated fluctuation between the major third and minor

third of the dominant chord, and in mm. 230-234, the viola part suggests a similar fluctuation between the major third and the minor third of the tonic chord. The harmonic rhythm in the two sections is similar; the fair copy parts indicate that mm. 88-93 prolong dominant harmony, and mm. 230-235 prolong tonic harmony.

In the reconstruction of mm. 86-93, the violin I has been derived from the violin II part in mm. 228-235 (transposed down a perfect fourth). The reconstructed viola part has been composed along lines suggested by mm. 228-235 and mm. 94-101. In mm. 228-235, the oscillating motion of the cello part implies two voices in one, which, in combination with the violin II and viola (the violin I rests), creates the impression of a four-part texture. The reconstructed viola part creates a corresponding four-part texture in mm. 86-93. The reconstructed viola part and the violin II combine to form consecutive minor sixths or major thirds. This realization of mm. 86-93 is suggested by the contiguous passage (mm. 94-101) in which two parts constantly move in parallel minor sixths or major thirds.

In m. 88, the  $\underline{f}^h$  in the fair-copy violin II part should surely be an  $\underline{f}^x$ . An  $\underline{f}^h$ , being lower than the normal tuning of the  $\underline{g}$  string would require scordatura (which Webern has not indicated), and the resulting figure would be inconsistent with the context. The similar figures in mm. 89-91 all have  $\underline{f}^x$ .

#### M. 129

The viola staff is blank in m. 129 in the sketches. Measure 129 is essentially a repetition of m. 128 with exchange of parts and octave transpositions. Measure 128, therefore, has served as the



model for the reconstruction of m. 129, and the viola part in m. 129 has been derived from the violin I part in m. 128.

#### M. 130

The first two beats in m. 130 in the violin I staff are blank in the sketches. In the reconstructed score, the first two beats in the violin I part have been composed to agree with the context. The note, a, creates a doubling on the first beat of m. 130 that agrees with the doubling found on the first beat of mm. 128 and 129. (In each of these places, there is an augmented triad with a doubled third.) The quarter rest in the second beat of the reconstructed violin I part in m. 130 is a characteristic preparation for the entry of the principal second theme that begins on the third beat in m. 130.

#### Mm. 133-137

The phrasing and articulation for the viola are missing in the sketches. They have been derived from the analogous passage in the violin II (mm. 136-140).

#### Mm. 147 (Second Beat) and M. 148 (First Beat)

The viola staff is blank in these beats in the sketches. The context of mm. 144-150 suggests that the viola should move in parallel major thirds with the cello.

#### M. 156

Measure 156 is missing in the sketches, and there is no analogous measure. The context of mm. 149-156 suggests that the texture in m. 156 should be light. In mm. 149-155, Webern gradually reduced the texture from four to two parts. In the reconstruction of

m. 156, the texture has been further reduced to a single part by placing rests in the violin I and viola parts. (A two-part texture in m. 156 would probably be equally appropriate.)

#### Mm. 157-161

The violin I staff is blank in the sketches in mm. 157-161. These measures, in which the recapitulation of the principal first theme begins, are analogous to mm. 1-5. In order to be in agreement with mm. 1-5, the reconstructed violin I in mm. 157-161 rests.

#### Mm. 164-166

Measures 164-166 are missing in the sketches, and no measures in the quartet are precisely analogous to them. The reconstruction of mm. 164-166 is based on the context of mm. 163-170 and on similarities between mm. 163-164 and mm. 7-8.

Measures 163-164 occupy a position in the recapitulation that corresponds to the position of mm. 7-8 in the exposition. Measure 163 is like m. 7 except that parts have been exchanged and placed in different octaves. The fair-copy cello part in m. 164 is like the violin I part in m. 8 suggesting that m. 164 is a varied repetition of m. 8 with parts exchanged. On the basis of this similarity, the reconstructed violin I part in the first two beats of m. 164 has been derived from the cello part in m. 8, and the reconstructed viola part in the first two beats of m. 164 has been derived from the viola part in m. 8.

From the third beat, m. 164 through m. 166, the violin I and viola parts have been reconstructed on the basis of implications drawn from the context of mm. 163-170. The fair-copy parts in mm. 164-166

and mm. 169-170 and the sketches for m. 163 and mm. 167-168 reveal a contrapuntal texture in which Webern uses the phrase introduced in the cello in mm. 163-164 in imitation. The violin I and viola parts from the third beat of m. 164 through m. 166 have been composed in such a way that they participate in this imitation, which pervades mm. 163-170.

The fair-copy parts in mm. 165-167 show imitative statements in which the comes enters a major second (with octave transpositions) higher or lower than the dux. This interval of imitation (with octave transpositions) has been maintained in the reconstruction of mm. 164-166, where the violin I and viola always enter a major second (or the enharmonic equivalent) higher than the preceding voice or a major second lower than the following voice.

#### Mm. 169-170 (Second Beat)

Measures 169-170 (second beat) are missing in the sketches, and no measures in the quartet are precisely analogous. The fair-copy parts suggest that these measures are similar to that of mm. 164-168, and the violin I and viola parts in mm. 169-170 have been composed in such a way that the contrapuntal texture in mm. 169-170 is similar to that of mm. 164-168.

#### M. 171

Measure 171 is incomplete in the sketches; the violin I part is fully written out (its material appears in the fair-copy violin II part), but only the first two notes are written in the violin II and viola parts in the sketch. These fragments of the violin II and viola

parts move in parallel motion with the violin I, forming two consecutive augmented triads.

The fair-copy parts indicate that m. 171 is analogous to mm. 10, 29, and 172. The missing portions of the violin I and viola parts have been reconstructed to move in parallel motion with the fair-copy violin II part, forming a continuous series of augmented triads like those in m. 10, the only analogous measure for which there are complete sketches.

#### M. 172

Measure 172 is missing in the sketches. The fair-copy parts indicate that m. 172 is a sequential repetition of m. 171, and the violin I and viola parts in m. 172 have been reconstructed accordingly.

#### Mm. 179-180

Some accidentals in the violin I part are missing in the sketches in m. 179-180. The second and third beats in the violin I in m. 179 and the second and third beats in the violin I in m. 180 correspond to the second and third beats in the violin II in m. 177. Accidentals have been added editorially in the violin I in mm. 179 and 180 to form whole-tone scale segments in agreement with the analogous passage in m. 177.

#### Mm. 186-187

The violin I staff is blank in mm. 186-187 in the sketches. In the measure following this section, the violin I begins the principal second theme. Consistent with Webern's practice of allowing an

instrument to rest prior to stating the principal second theme, the reconstructed violin I part rests in mm. 186-187.

The sketches do not indicate where the mute (introduced in m. 179) in the violin I is to be taken off. Webern surely must have intended it to be taken off before the violin I begins the principal second theme (m. 188), because this theme is without rests until m. 195, by which time a dynamic level of fortissimo has been reached. Webern probably intended the mute to be removed during the rests in mm. 185-187.

#### M. 217

The first two accidentals are missing in the fair-copy violin II part and in the sketches in m. 217. Agreement with the analogous passage (m. 75, viola) requires  $\underline{c}^{\#}$  in the first beat and  $\underline{c}^b$  in the third beat.

#### Mm. 227-235

The violin I staff is blank in mm. 227-235 in the sketches. Agreement with mm. 212-220, which are similar to mm. 227-235, requires the violin I to rest in mm. 227-235.

#### Mm. 230-234

Many accidentals are missing in the viola in mm. 230-234 in the sketches. Agreement with the analogous passage (mm. 88-92, violin II) requires the addition of corresponding accidentals in the viola in mm. 230-234. The ritardando, which is missing in mm. 234-235 in the fair-copy parts and sketches, is found in the analogous passage (mm. 92-93).

M. 235

Measure 235, the final measure of the closing theme section, is missing in the sketches. Its reconstruction is based partly on an analogous measure (m. 93) and partly on the context of mm. 221-234. The viola in m. 235 has been derived from the violin II in m. 93. The violin I in m. 235 rests, which is in agreement with the context of mm. 221-234 in which the violin I rests.

Mm. 246-248

Measures 246-248 are missing in the sketches. The reconstruction is based on mm. 14-16 which are precisely analogous. In the second beat of m. 248, the fair-copy cello part reads  $\underline{b}^{\sharp 1}-\underline{b}^{b1}-\underline{c}^{\sharp 2}-\underline{b}^{\sharp 1}$ , but  $\underline{b}^{\sharp 1}-\underline{b}^{b1}-\underline{d}^{b2}-\underline{c}^{\sharp 2}$  is consistent with m. 16 and with the context, which suggests parallel major sixths between the cello and viola. In mm. 246-248, the reconstructed violin I part is identical to the violin I part in mm. 14-16, and the reconstructed viola part is identical to the viola part in mm. 14-16.

M. 249

Measure 249 is missing in the sketches. Its reconstruction is based on m. 252, which is analogous. The fair-copy violin II part in m. 249 is like the cello part in m. 252, but it is a tritone plus an octave lower, and the fair-copy cello part in m. 249 is like the violin II part in m. 252, but it, too, is a tritone plus an octave lower.

In m. 249, the reconstructed violin I is a transposition (down a tritone plus an octave) of the violin I part in m. 252, and the

reconstructed viola part is a similar transposition of the viola part in m. 252.

Mm. 262-263

Measures 262-263 are missing in the sketches. M. 262 has been reconstructed on the basis of its similarity to mm. 260 and 264, and m. 263 has been reconstructed on the basis of its similarity to mm. 261, 265, 267, and particularly m. 268.

The reconstructed violin I part in m. 262 has been derived from the cello part in m. 260, and the reconstructed viola part in m. 262 has been derived from the violin I part in mm. 260 and 264. In m. 263, the reconstructed violin I and viola parts rest in the first beat and sustain elements of an A minor chord through the second and third beats in agreement with m. 268.

M. 266

Measure 266 is missing in the sketches. Its reconstruction has been based on its similarity to m. 265 and on the context of mm. 260-269. The violin I part in m. 266 has been reconstructed to double the violin II at the octave as it does in m. 265. The viola part in m. 266 has been reconstructed to double the cello at the octave. This reconstruction of the viola part is suggested by the similar doubling in the violins in m. 265 and by the relatively simplified texture in mm. 260-269.

M. 267

Measure 267 is missing in the sketches. The fair-copy parts imply that m. 267 is a repetition (without pizz.) of m. 265, and the violin I and viola parts have been reconstructed accordingly.

M. 269

Measure 269 is missing in the sketches. The fair-copy parts suggest that m. 269 simply prolongs the tonic chord that is sounded in m. 268. Accordingly, the reconstructed violin I part in m. 269 is a prolongation of the violin I part in m. 268, and the reconstructed viola part in m. 269 is a prolongation of the viola part in m. 268.



## CHAPTER V

### STYLE

As a work of art, the String Quartet in A minor, M.121, exhibits intensely expressive emotional content and imaginative but rigorously disciplined intellectual processes. The expressive content embraces a great variety of emotional states that are reflected by expression marks ranging from sehr zart to warm, sehr heftig and alles ganz wild, by dynamic levels ranging from ppp to ffff and by tempi which range from fast langsam to sehr schnell. Additional expressive nuances result from the varied timbres achieved by playing am Steg, am Griffbrett, pizzicato and mit Dämpfer.

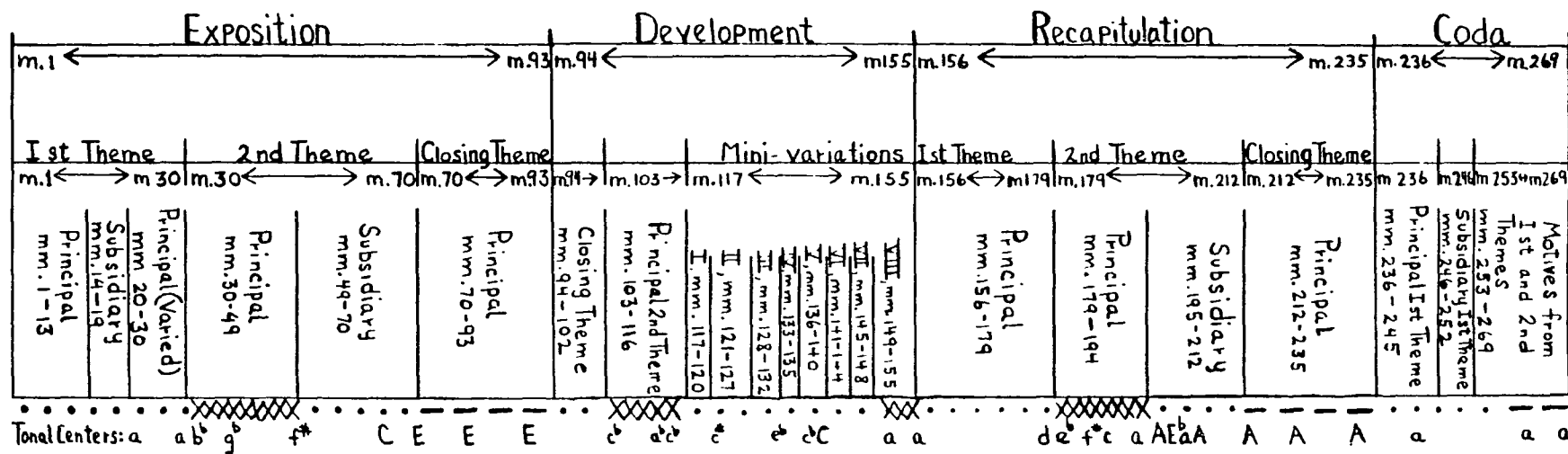
The intellectual values of rich imagination and rigorous discipline are finely balanced in every aspect of the style. The form is complex yet clear. Thematic sections are clearly differentiated and contrasting, yet most sections are related through a few motives that appear in a variety of forms throughout the work. Most of these motives appear initially within the first seven measures. Thereafter, it is as if the entire work grows organically from these few germinal ideas. The harmonic language incorporates as micro-structural elements varying levels of tonal ambiguity, including localized atonality (suspended tonality). Yet Webern uses the micro-structural elements of varying levels of tonal ambiguity with such accurate judgment and fine control that the tonality of the macro-structure emerges clearly as A minor.

The polyphony in the quartet is remarkable in its extent and sophistication. Motives and themes are combined with themselves and with each other frequently and in a great variety of ways. A list of contrapuntal techniques employed is quite comprehensive: Canon, double canon, voice exchange (Stimmtausch), augmentation, diminution, stretto, inversion, retrograde, and retrograde inversion.

The following section-by-section discussion of the A-minor quartet, though not an exhaustive stylistic analysis, will provide a basis for a more complete understanding and a more informed evaluation of the work and of the style of Webern's music from that period (ca. 1905-1908).

The String Quartet in A minor, M.121, is a single-movement work in sonata form (see Figure 7). The exposition (mm. 1-93) of the quartet contains three thematic sections: first theme (mm. 1-30), second theme (mm. 30-69), and closing theme (mm. 70-93). The first and second theme sections are each subdivided into principal and subsidiary themes. The closing theme section consists only of one theme. The principal and subsidiary first themes are both intense and agitated; the principal second theme is lyrical; the subsidiary second theme is agitated; and the closing theme is the most lyrical of all. In that the A-minor quartet is a sonata-form movement with five themes, it resembles the Piano Quintet, M.118, which has five themes that are distributed as follows: a-bridge-a<sup>1</sup> = mm. 1-44, b = mm. 44-58, c = mm. 59-82, d = mm. 83-100, e = mm. 101-120.

The first theme section (mm. 1-30) of the A-minor quartet is in three parts, consisting of the principal first theme (mm. 1-13), the subsidiary first theme (mm. 14-19), and a varied restatement of the



Levels of tonal ambiguity: 1) . . . . = High  
 2) XXXXXX = Intermediate  
 3) — — — = Low

Capital letters designate major tonalities  
 Lower case letters designate minor tonalities

Figure 7. Diagram of the form.

principal first theme (mm. 20-30). The subsidiary first theme is related motivically to the principal first theme: the first four notes of the subsidiary first theme (m. 14, cello,  $\underline{G}^{\#}-\underline{c}^{\flat}-\underline{e}^{\flat}-\underline{g}^{\flat}$ ) represent a transposed permutation (1-4-3-2) of the first four notes of the principal first theme as it appears in the viola in m. 2 ( $\underline{f}^{\flat}-\underline{e}^{\flat}-\underline{c}^{\#1}-\underline{a}^{\flat}$ ). In the varied restatement of the principal first theme, which concludes the first theme section, the theme itself is nearly unchanged, but the accompaniment is considerably more elaborate, giving to the section the effect of a variation on the principal first theme. A similar three-part structure that includes a varied restatement of the principal theme is found in the first theme sections of the Langsamer Satz, M.78, (a, mm. 1-8; b, mm. 9-12; a<sup>1</sup>, mm. 13-26) and the Piano Quintet (a, mm. 1-15; b, mm. 16-29; a<sup>1</sup>, mm. 30-44).

In most of the first theme section of the A-minor quartet, tonality is suspended. An authentic cadence in mm. 19-20 (the end of the subsidiary first theme section) strongly suggests A minor, but because Webern employs several non-chord tones in the first beat of m. 20, a pure tonic chord is not sounded. The tonic triad is not strongly projected until m. 30. Except for the fairly prominent F<sup>#</sup> major/minor harmony in m. 7, the clear dominant chord in m. 19 and the emphatic tonic chord in m. 30, major and minor triads, which occur rarely, are merely fleeting, passing phenomena. The chords that predominate in the first theme section (augmented triads, "French-sixth" chords in a number of enharmonic spellings, and other whole-tone chords) are tonally ambiguous and have been categorized as

vagrant chords by Schoenberg.<sup>1</sup> The nearly exclusive use of such chords and the highly chromatic nature of the principal and subsidiary first themes produce a state of suspended tonality. A description by Schoenberg of suspended tonality represents well the conditions found in the first theme section of the A-minor quartet:

As for suspended tonality, the theme is undoubtedly the crux of the matter. It must give opportunity for such harmonic looseness through its characteristic figurations. The purely harmonic aspect will involve almost exclusive use of explicitly vagrant chords.<sup>2</sup>

The first theme section is remarkable in presenting such an extended passage in suspended tonality and in utilizing suspended tonality at the outset of the composition, delaying any clear statement of the tonic until well into the work. The only other of Webern's tonal works that so delays a statement of tonic is the String Quartet (1905), M.79, in which tonic (E major) first appears in the forty-fifth measure. By so delaying the establishment of a tonic, these two quartets of Webern anticipate Schoenberg's treatment of tonality in the fourth movement of his String Quartet, Op. 10 (1907-1908). (In the other movements of this quartet, Schoenberg projects the tonic immediately.)

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<sup>1</sup>Arnold Schoenberg, Theory of Harmony, trans. Roy E. Carter. Originally published in 1911 by Universal Edition, Vienna as Harmonielehre. This translation based on Third Edition (1922) first published in 1978 by University of California Press, Berkeley and Los Angeles, California. First paperback printing 1983. Chap XIV, 238-267.

<sup>2</sup>Ibid., 384.

The principal first theme of Webern's A-minor quartet (mm. 1-11, viola and violin I) is made up almost entirely of four motives (labeled a, b, c, and d) and variants of them (see Figure 8). (Motive b operates as a two-note motive throughout the piece, but it evolves from a single-note form.) The most characteristic sequence of motives in the principle first theme section is a-b-c, but because Webern varies the motives so frequently, no two statements of this motive chain in the principal first theme (mm. 1-11) are identical. Webern frequently uses motives a, b, and c in the accompanimental parts also. Motive a represents a melodic figure (0, 1, 4) that appears to have been particularly attractive to Webern, because he employs similar figures as the initial melodic idea in several of his works from the 1905-1908 period. These characteristic three-note figures (see Figure 9) are made up of a half-step (usually descending) followed by a leap (usually in the opposite direction). In works from the 1905-1908 period, the leap spans a major third, a minor sixth, a major sixth, or a diminished seventh. The shape of the figure as it appears in the String Quartet (1905) is similar to the shape of the famous Muss es sein motive in Beethoven's String Quartet, Op. 135,<sup>3</sup> and is identical to the shape of the three-note figure that forms the basis of the tone-row of Webern's Concerto, Op. 24. In the (1905) quartet and in the A-minor quartet, the initial three-note figure saturates much of the work, appearing in permutations, in augmentation and diminution, and in contrapuntal combinations with itself and with other melodic material.

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<sup>3</sup>Moldenhauer and Moldenhauer, Anton von Webern, 86.



Figure 8. Motivic structure of the principal first theme.

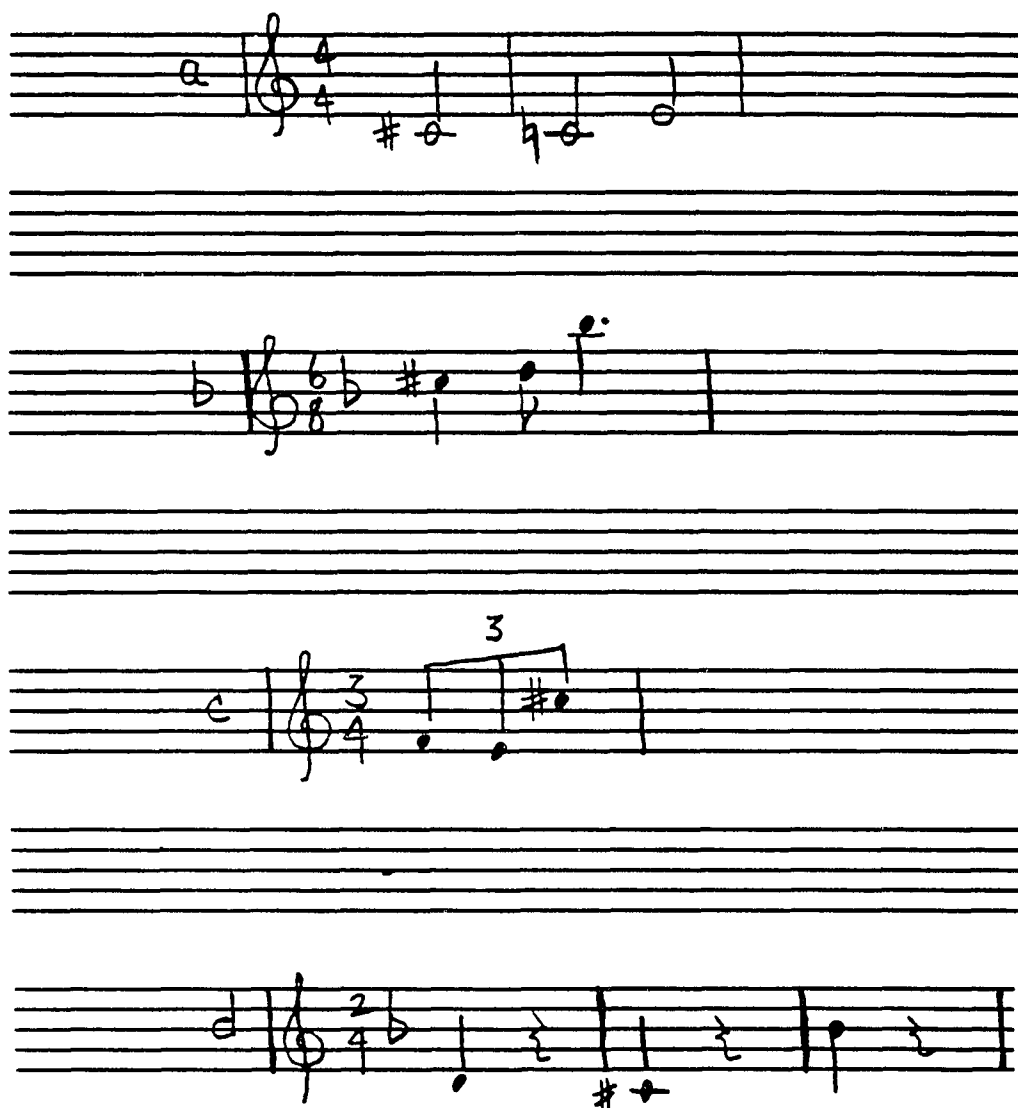


Figure 9. Examples of characteristic three-note figures in Webern's compositions from the 1905-1908 period: a, String Quartet (1905), M.79, m. 1; b, Rondo, M.115, m. 1; c, String Quartet in A Minor, M.121, m. 1; d, Passacaglia, Op. 1, M.127, mm. 1-3.



The first theme section of the A-minor quartet contains several passages that are similar to passages in other of Webern's works from the 1905-1908 period. The passage in m. 10, for example, represents a type of passage that is characteristic of climactic points (or leads to climactic points). Such passages exhibit parts moving in parallel motion (or parallel and contrary motion combined), forming consecutive major thirds or minor sixths, consecutive augmented triads, or consecutive whole-tone chords (see Figure 10). The passage found in m. 11 of the A-minor quartet represents a type of passage that Webern frequently used at or near the end of sections when the tension of a preceding climax is being dissipated. This type of passage is characterized by overlapping (stretto) statements of rather short, melodic figures that mostly descend by step (see Figure 11). The passage in mm. 67-69 of the A-minor quartet represents a type of passage that Webern frequently uses to lead into a lyrical theme. In passages of this type, the texture is reduced to a single part which usually descends (see Figure 12). The final note in this type of passage often leads to the lyrical melody in the next section by means of a chromatic connection (usually descending). The first theme section of the A-minor quartet contains another passage which is strikingly similar to a passage in another of his works: mm. 7-9 of the quartet are very much like mm. 41-43 of the Passacaglia Op. 1 (see Figure 13).

The second theme section of the A-minor quartet, comprising mm. 30-70, is divided into two subsections: the principal second theme (c, mm. 30-49), and the subsidiary second theme (d, mm. 49-70). The

The figure consists of three musical excerpts labeled a, b, and c. Excerpt a shows a string quartet passage in A minor, marked 'ff' (fortissimo), with a 3/4 time signature. Excerpt b shows a string quartet passage in A minor, marked 'ff', with a 6/8 time signature. Excerpt c shows a string quartet passage in A minor, marked 'p' (piano), with a 4/4 time signature. The excerpts are arranged vertically, with a tempo instruction 'schnell anschwellend und sehr belebt' (fast, swelling, and very lively) written above excerpt c.

Figure 10. Similar passages at or leading to climactic points: a, String Quartet in A Minor, M.121, m. 10; b, Rondo, M.115, m. 44; c, String Quartet (1905), M.79, m. 178.

(Webern - STRING QUARTET (1905), copyright c 1961, 1965 by Carl Fischer, Inc., New York. Used by permission Carl Fischer, Inc.  
Webern - RONDO FOR STRING QUARTET, copyright c 1966, 1970 by Carl Fischer, Inc., New York. Used by permission Carl Fischer, Inc.)

The image displays two handwritten musical passages, labeled 'a' and 'b', for a string quartet.   
 Section 'a' (top) is for a String Quartet in A Minor, M.121, m. 11. It consists of four staves. The first two staves (Violin I and Violin II) have a treble clef and a key signature of one flat (B-flat). The last two staves (Viola and Cello/Double Bass) have an alto clef and a key signature of one flat (B-flat). The music features complex, overlapping melodic lines with various notes, rests, and accidentals. Dynamic markings include 'ff' (fortissimo) and 'f' (forte).   
 Section 'b' (bottom) is for a Rondo, M.115, mm. 60-62. It also consists of four staves. The first two staves (Violin I and Violin II) have a treble clef and a key signature of one flat (B-flat). The last two staves (Viola and Cello/Double Bass) have an alto clef and a key signature of one flat (B-flat). The music features complex, overlapping melodic lines with various notes, rests, and accidentals. Dynamic markings include 'sff' (sforzando fortissimo), 'ff' (fortissimo), 'f' (forte), 'mf' (mezzo-forte), 'p' (piano), and 'pp' (pianissimo).

Figure 11. Similar passages at the end of sections: a, String Quartet in A Minor, M.121, m. 11; b, Rondo, M.115, mm. 60-62.

(Webern - RONDO FOR STRING QUARTET, copyright c 1966, 1970 by Carl Fischer, Inc., New York. Used by permission Carl Fischer, Inc.)

Figure 12 consists of three musical excerpts, labeled a, b, and c, each showing a chromatic connection in the upper voice of a string quartet. Excerpt a is from Webern's String Quartet in A Minor, M.121, mm. 67-70. It features a chromatic connection in the upper voice, with dynamic markings like f, p, pp, and ppp. Excerpt b is from Webern's String Quartet (1905), M.79, mm. 197-201. It also features a chromatic connection in the upper voice, with dynamic markings like ppp, pp, and ppp. Excerpt c is from Webern's Sonatensatz (Rondo), M.114, mm. 23-27. It features a chromatic connection in the upper voice, with dynamic markings like ppp and ppp.

Figure 12. Similar passages leading to lyrical themes: a, String Quartet in A Minor, M.121, mm. 67-70; b, String Quartet (1905), M.79, mm. 197-201; c, Sonatensatz (Rondo), M.114, mm. 23-27.

(Webern - STRING QUARTET (1905), copyright c 1961, 1965 by Carl Fischer, Inc., New York. Used by permission Carl Fischer, Inc.  
Webern - SONATENSATZ (RONDO) Fuer Klavier, copyright c 1966, 1969, 1970 by Carl Fischer, Inc., New York. Used by permission Carl Fischer, Inc.)

The image displays two sets of handwritten musical notation, labeled 'a' and 'b'. Each set consists of two staves, one with a treble clef and one with a bass clef. The notation is complex, featuring numerous accidentals (sharps, flats, naturals), slurs, and other musical symbols. Passage 'a' is located in the upper half of the image, and passage 'b' is in the lower half. The handwriting is somewhat sketchy, suggesting it might be a composer's draft or a student's transcription.

Figure 13. Similar passages in the A-minor quartet and the Passacaglia: a, String Quartet in A Minor, M.121, mm. 7-9; b, Passacaglia, Op. 1, mm. 41-43.

(Webern - PASSACAGLIA, Op. 1, copyright 1922 by Universal Edition, copyright renewed. All rights reserved. Used by permission of European American Music Distributors Corporation, sole U.S. and Canadian agent for Universal Edition.)

principal second theme contrasts with the first theme. It is slower moving, less tense, and more lyrical. Its lyrical quality can be attributed in part to the outlining of major and minor triads in the theme, a procedure Webern avoided in the first theme.

Tonally, the principal second theme is less ambiguous than the first theme. The first of the two statements of the theme suggests B<sup>b</sup> minor, and the harmonic progression I (mm. 31-33) - <sup>b</sup>II (mm. 34-35) - <sup>b</sup>VI (or I<sup>?</sup>) - V<sup>9</sup> (m. 36) - I (m. 37) is implied by the melody itself. The clearest projections of B<sup>b</sup> minor as the tonal center of the first statement of the principal second theme occur near the beginning and at the end of the statement; B<sup>b</sup> minor triads appear in mm. 31 and 32, and an authentic cadence in B<sup>b</sup> minor appears at the end of the statement (m. 37).

Perhaps in writing this theme in the tonality of the minor Neapolitan (B<sup>b</sup> minor), Webern was influenced by Schoenberg's Kammersymphonie, Op. 9 (1906), which also contains an important lyrical theme (beginning in m. 32) in the tonality of the minor Neapolitan (f minor). The music of Brahms may also have provided models for the use of this relationship. In his Structural Functions of Harmony, Schoenberg points out that two works by Brahms contain particularly interesting examples of themes in the Neapolitan region (enharmonically spelled):

Even more interesting cases can be found in Brahms, for instance in the F minor Piano Quintet. In the recapitulation, the first subordinate theme (m. 201), which in the first division stood on sm(c<sup>#</sup>), ms.35, should have been transposed to tonic minor (f). Instead it is transposed to Msm (f<sup>#</sup>). In the cello Sonata in F major, Op. 99, one is surprised to find the second movement in F<sup>#</sup> major, only to discover later that F major and f

minor are contrastingly connected with F<sup>#</sup> (G<sup>b</sup>) major and f<sup>#</sup> minor in all four movements. What makes these Brahms examples so striking is that most of them do not occur in "Durchführungen" but in places where "establishing" conditions exist--in regions that is.<sup>4</sup>

It is characteristic of the principal second theme section that a second statement of the theme, treated canonically, immediately follows the first statement and that the second statement establishes a different tonal center. The statement of the theme in mm. 38-49 (the second statement) establishes G<sup>b</sup> (F<sup>#</sup>) minor as its tonal center.

The accompaniment (derived from motive b) is much the same in the two statements of the theme; in both statements, two accompanying voices move in parallel major thirds along a whole-tone scale. The accompaniment forms a second musical plane that sometimes confirms the harmonic implications of the melody, but at other times contradicts them. Webern uses the same whole-tone scale in the accompaniment of each statement and in this way he links the two tonalities, B<sup>b</sup> minor and G<sup>b</sup> (F<sup>#</sup>) minor. The whole-tone scale that he uses relates to the two tonalities in the same way; it contains the third and fifth of the B<sup>b</sup> minor chord, and it contains the third and fifth of the G<sup>b</sup> (F<sup>#</sup>) minor chord, but it does not contain the root of either (see Figure 14). The cello part in mm. 30-37 forms a third musical plane which does not confirm the chords outlined in the melody (until m. 37), but all of the pitches in this cello part (except d<sup>h</sup>) are diatonic in B<sup>b</sup> minor, though some of these pitches are spelled enharmonically.

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<sup>4</sup>Arnold Schoenberg, Structural Functions of Harmony, rev. ed. with corrections, ed. Leonard Stein (New York: W. W. Norton & Company, 1969), 73.

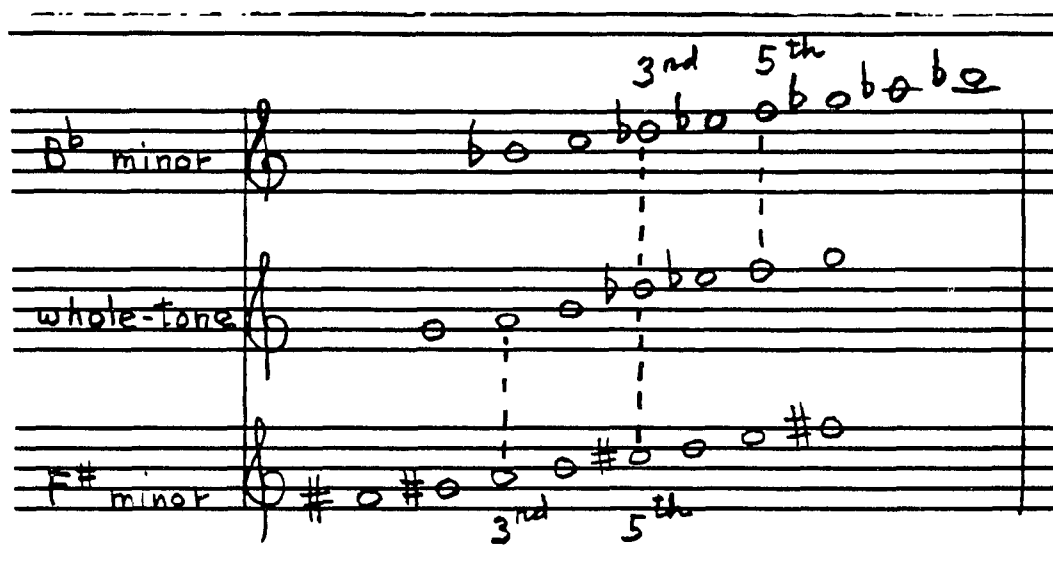


Figure 14. The whole-tone scale that links  $B^b$  minor and  $F^\#$  ( $G^b$ ) minor.

In mm. 38-47, the violin I, which presents the comes in the canonic treatment of the theme, states the theme at its original pitch level (beginning on  $b^b$ ), but in the context of mm. 38-47, the first eight pitches of the theme,  $b^b2-d^b3-b^b2-c^b3-b^b2-d^b3-f^b3-b^b2$ , function in  $G^b$  minor rather than in  $B^b$  minor as they do in mm. 30-37. In mm. 38-47, these tones of the theme suggest the progression, I-IV in  $G^b$  major, but in mm. 30-37, they suggest the progression, I- $b^b$ II in  $B^b$  minor. By suggesting  $G^b$  major these notes in the melody create modal ambiguity because the accompaniment in the same measures suggests  $G^b$  ( $F^\#$ ) minor. Similar modal ambiguity is created at the beginning of the principal second theme section (mm. 30-37) by the repeated d in the cello which, being the major third of the tonic chord, conflicts with the prevailing minor mode in these measures. The tonality (and



modality) of the canonic section is confirmed in mm. 48-49, the final measures of the principal second theme section, by an authentic cadence in G<sup>b</sup> minor, spelled enharmonically as F<sup>#</sup> minor by Webern.<sup>5</sup>

A subsidiary second theme section (mm. 49-70) introduces melodic and harmonic material and expressive content that contrast with the lyrical principal second theme. The mood is generally agitated, but frequent changes in dynamics and in tempi cause the mood to fluctuate often. Such fluctuations of mood are characteristic of the subsidiary second theme only, and therefore, they take on a structural function.

The passage in mm. 61-64 fulfills the conventional function of establishing relative major in the second theme section. This passage, which initially has no tonal center, leads to a strong articulation of C major, the relative major, on the first beat of m. 64. This chord is approached through largely chromatic, wedge-like voice leading in two planes of parallel major thirds which form predominantly whole-tone chords. This C major chord is clearly the goal of the three-measure passage which precedes it, but once it has been sounded, the chord is not repeated. Webern further suggests C major in m. 64 through the completely diatonic melody in the violin I and through the emphasis of tonic (c) and dominant (g) degrees in the cello. That the one C major chord and the melodic emphasis of diatonic degrees within the single measure (m. 64) were considered sufficient by Webern to create a tonal center is supported by

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<sup>5</sup>In the fair-copy violin II and cello parts, which comprise the only surviving autograph source material for these measures, the final chord (F<sup>#</sup> minor) of this cadence (m. 49) has been crossed out in pencil, presumably at Webern's request. In performance, this chord should probably be omitted.

Schoenberg in his Theory of Harmony. In his discussion of suspended tonality, he states that within such a context (suspended tonality), "every major or minor triad could be interpreted as a key, even if only in passing."<sup>6</sup>

During the course of the subsidiary second theme section, there is a gradually growing emphasis on the interval of the perfect fourth. First, the fourth becomes prominent melodically, but by the end of the section, harmony and melody are both entirely quartal. From the beginning of the section, the descending perfect fourth is conspicuous in the melodic writing. It appears several times in mm. 49-52, being particularly prominent in the violin I in mm. 50 and 52 and in the cello in m. 51. In mm. 53-54 (violin I), Webern couples two consecutive descending perfect fourths into a three-note chain. By mm. 64-69, such three-note chains predominate in the violin I. Ultimately (from the third beat of m. 67 through m. 68), all pitches in the melody and harmony are derived from a descending six-tone chain of perfect fourths, consisting of the pitches  $\underline{e}^b$ ,  $\underline{b}^b$ ,  $\underline{f}$ ,  $\underline{c}$ ,  $\underline{g}$ , and  $\underline{d}$ . (Webern employs octave transpositions in his use of the tones from this chain.) Thus, the horizontal and vertical planes of musical space are united momentarily at the end of the subsidiary second theme section into a single, quartal interval field.<sup>7</sup>

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<sup>6</sup>Schoenberg, Theory of Harmony, 384.

<sup>7</sup>Douglas Jarman, The Music of Alban Berg (Berkeley and Los Angeles: University of California Press, 1979, first paperback printing, 1985), 76. Jarman defines interval fields as "total chromatic areas, each of which concentrates on a specific interval class." In that the quartal interval field in Webern's A-minor quartet is not a total chromatic area (it contains only six tones) it does not conform precisely to Jarman's definition, but it represents an incipient stage of the concept.

None of Webern's published works from the 1905-1908 period employ harmony based on perfect fourths. Its appearance in the A-minor quartet supports the Moldenhauers' suggestion<sup>8</sup> that the String Quartet in A minor may be a work described by Webern in his lecture of 1932<sup>9</sup> as having been inspired by Schoenberg's Kammersymphonie, Op. 9, in which perfect fourths ". . . spread themselves out architectonically over the whole piece"<sup>10</sup> and ". . . their character permeates the total harmonic structure, and they are chords like all others."<sup>11</sup>

Webern's treatment of the six-part fourth complex ( $\underline{e}^b$ ,  $\underline{b}^b$ ,  $\underline{f}$ ,  $\underline{c}$ ,  $\underline{g}$ ,  $\underline{d}$ ) in mm. 67-69 conforms to Schoenberg's description of the treatment of such chords. Schoenberg indicates that "the six-part quartal chord contains a minor ninth (from the bass note), and is thus the first 'rather sharp' dissonance among the fourth chords. One will therefore tend first to dispose of this ninth, to resolve it in some way or other."<sup>12</sup>

In m. 69, Webern eliminates the ninth ( $\underline{d}-\underline{e}^b$ ) by resolving the  $\underline{d}$  through  $\underline{d}^b$  to  $\underline{c}$  (violin I). Without the  $\underline{d}$ , the perfect-fourth complex is reduced to five parts ( $\underline{e}^b$ ,  $\underline{b}^b$ ,  $\underline{f}$ ,  $\underline{c}$ ,  $\underline{g}$ ). This five-part fourth complex, which leads to E major in m. 70, may be considered a

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<sup>8</sup>Moldenhauer and Moldenhauer, Anton von Webern, 88-90.

<sup>9</sup>Anton von Webern, The Path to the New Music, ed. Willi Reich, trans. Leo Black (Bryn Mawr: T. Presser Co., 1963), 48-49.

<sup>10</sup>Schoenberg, Theory of Harmony, 403-404.

<sup>11</sup>Ibid., 404.

<sup>12</sup>Ibid., 405-406.

substitute for the dominant in that key. Schoenberg describes the derivation and function of such fourth chords as follows:

The four-part fourth chord can even be produced by alteration within the tertian system . . . likewise, the five-part chord. This chord and the four-part chord can be substitutes for a dominant, from which they are derived by lowering the root (if one wishes to admit such), the seventh, and the fifth for the four-part quartal chord, and by raising and lowering the root . . ., raising and lowering the fifth . . ., and sustaining the third for the five-part quartal chord.<sup>13</sup>

Figure 15 illustrates the derivation of Webern's quartal harmony in mm. 67-68 and shows its resolution to tonic.

The closing theme section (mm. 70-93) contains the third and most lyrical of the principal themes. It contrasts with the first and second themes and yet it is largely the product of a synthesis of elements from those sections. From the first theme, there are forms of motive a, including new variants. The first three notes of the theme (m. 70, violin II) for example, consist of motive a in augmentation, with the second melodic interval reduced from a major sixth to a perfect fifth.

Motive a also figures prominently in the accompaniment in the closing theme section. In m. 70 (viola), it appears in the accompaniment in inverted retrograde form, and in mm. 79-91, the accompanimental parts in the violin II and viola are made up almost entirely of statements (and variants) of the retrograde form of motive a.

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<sup>13</sup>Ibid., 404-405.

The diagram shows a grand staff with two systems of notes. The first system (left) represents the dominant (V) chord in E major, with notes: 3rd (F#), Root (B), and 5th (D#). The second system (right) represents the tonic (I) chord, with notes: 3rd (G#), Root (E), and 5th (B#). Arrows indicate voice leading: the 3rd of V moves down to the 3rd of I (F# to G#), the Root of V moves down to the Root of I (B to E), and the 5th of V moves down to the 5th of I (D# to B#). A label 'Quartal substitute for V' is placed between the two systems, indicating the relationship between the two chords.

Figure 15. Derivation of quartal chord from dominant and resolution to tonic.

Other elements of the closing theme section can be traced to the subsidiary second theme section. In the first three measures (mm. 70-72) of the section, for example, all of the notes of the theme (except the first note) are derived from the six-part quartal complex ( $\underline{e}^b$ ,  $\underline{b}^b$ ,  $\underline{f}$ ,  $\underline{c}$ ,  $\underline{g}$ ,  $\underline{d}$ ) found in mm. 67-68 at the end of the subsidiary second theme section. Perfect fourths and tritones, which are prominent features through most of the closing theme, are also prominent melodic features of the subsidiary second theme section.

The closing theme section establishes a tonal center (E major) more firmly than any of the preceding sections. The section begins (m. 70) with a clear statement of E major harmony, which recurs in m. 78-79 and which is frequently restated in mm. 89-93. Extended pedal tones on  $\underline{e}$  (mm. 79-81 and mm. 88-93) contribute to the tonal stability of the section. The harmony in the closing theme section, like the harmony in the principal second theme section, results from the

combination and coordination of separate planes. The theme itself represents a plane in which two- and three-note segments from the series of perfect fourths in mm. 67-68 recur, sometimes in changed order. A second plane, comprising the accompanimental parts, implies triads in progressions that are determined largely by chromatic voice leading. The melodic plane is coordinated with the accompaniment plane in such a way that in some places it affirms the harmonic implications of the accompanimental plane, but in other places it denies those implications. For example, in m. 71, the accompaniment implies E minor, but the melody, derived from a permutation of the quartal segment  $\underline{e^b-b^b-f-c}$ , tends to deny the clear perception of E minor. In m. 72, however, the melody and the accompaniment are coordinated in such a way that together they momentarily affirm B minor.

The thematic sections in the exposition of the Quartet in A-Minor show that in each section Webern employed some harmonic feature (or features) that differentiates that section from the others. In the principal first theme section, for example, Webern uses predominantly whole-tone chords, and he limits the appearance of the tonic chord to two places (m. 20 and m. 30) that articulate subdivisions in the form. In the subsidiary first theme, Webern emphasizes (in m. 16, third beat) a dissonant chordal structure that is a prominent feature of this section only (see Figure 16). In the principal second theme section, three horizontal planes combine to form a variety of chordal structures, but minor triads occur more frequently in this section than in the other sections, and the theme itself outlines major and minor triads, which the other themes do not.

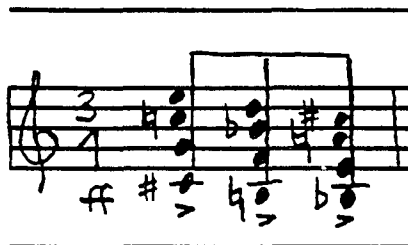


Figure 16. Dissonant chordal structure emphasized in the subsidiary first theme section.

In the subsidiary second theme section, quartal harmony appears, and Webern restricts its use to this section. In the closing theme section, two horizontal planes combine to form a variety of chordal structures, but major triads occur more frequently than in the other sections, and only in this section does Webern make use of pedal tones.

In the exposition of the A-minor quartet, Webern also makes structural use of varying levels of tonal ambiguity to differentiate one thematic section from another. The more lyrical the theme, the more clearly Webern projects its tonal center. The first theme section, which is agitated, is the most ambiguous tonally. Tonic (A minor) appears only twice (m. 20 and m. 30), and the first of those tonic chords is somewhat disguised by non-chord tones. The lyrical principal second theme section is less ambiguous tonally than the first theme section. The tonic chord appears more frequently ( $B^b$  minor in mm. 31, 32, and 37 and  $G^b$  ( $F^\sharp$ ) minor in mm. 37, 38, and 49),

and the triads outlined by the melody represent tonal functions (I-bII-VI-I). The subsidiary second theme, which is agitated, is tonally ambiguous through most of the section, but a tonal center (C major) is projected momentarily in m. 64 by a single C major chord, which Webern emphasized by placing it at a climactic point. The closing theme section, which is the most lyrical, is the least ambiguous tonally. E major is firmly established. The tonic chord, in pure form or with one added tone (the lowered second, the lowered third, or the lowered fifth degree) appears in mm. 70, 78, 79, 88, 89, 90, 91, 92, and 93, and tonic pedal points in mm. 79-81 and mm. 88-93 further clarify the tonal center.

Webern employed generally similar harmonic methods to differentiate one thematic section from another in other of his works from ca. 1905-1907. Whole-tone chords and a high level of tonal ambiguity predominate, for example, in agitated thematic sections in the String Quartet (1905) (mm. 1-44), Rondo for string quartet (mm. 1-20), and Sonatensatz (Rondo) for piano (mm. 1-26). In lyric thematic sections in these works, whole-tone chords appear less frequently, tonic pedal points are common, and the level of tonal ambiguity is low. Examples of such lyric thematic sections are found in mm. 266-280 in the String Quartet (1905), mm. 21-34 in the Rondo for string quartet, and mm. 27-35 in the Sonatensatz (Rondo).<sup>14</sup>

The development section of the A-minor quartet (mm. 94-155) employs material from all of the thematic sections of the exposition except the subsidiary first theme, which does not reappear until the

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<sup>14</sup>These examples are not intended to represent a comprehensive list of such sections.



coda (see m. 246). The methods that Webern uses to develop material are largely contrapuntal ones, including canon, double canon, Stimmtausch, stretto, augmentation, diminution, inversion, retrograde, and retrograde inversion.

The development section begins with a tonally destabilizing passage (mm. 94-102) that develops (in stretto) a falling major seventh motive found in the first violin near the end of the closing theme (see mm. 89, 92, and 93). The accompanimental parts in mm. 94-102, derived from motive c (and variants), are played with tremolo and am Steg. These coloristic effects have a structural function here. They mark the beginning of the development section. Webern also uses am Steg structurally in mm. 12-13 to separate the principal first theme from the subsidiary first theme.

Structural uses of am Steg (with or without tremolo) are also found in the Quintet and in the Rondo. In the Rondo (mm. 18-20), Webern employs am Steg to mark the close of the first section. In the Quintet, he uses am Steg (with tremolo) to mark both the beginning (mm. 121-138) and the end (mm. 213-217) of the development section. Friedheim has pointed out similar structural uses of am Steg in early works of Schoenberg. In the first movement of Schoenberg's String Quartet, Op. 10, "this distinctive sonority, more than any specific harmony, indicates the end of the exposition. This same device can also be found in the D-minor quartet, Op. 7, and again in the first movement of the fourth quartet, Op. 37."<sup>15</sup>

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<sup>15</sup>Philip Alan Friedheim, "Tonality and Structure in the Early Works of Schoenberg" (Ph.D. dissertation, New York University, 1963), 377.

Measures 102-108 contain a statement of the principal second theme that is much like the first statement of it in the exposition (mm. 30-37). In mm. 102-108, as in mm. 30-37, the theme appears in the viola, accompanied by the violins with variants of motive b in parallel major thirds. In mm. 102-108,  $C^b$  minor is established as the tonal center by frequent repetition of the  $C^b$  minor harmony. Near the beginning of the section (m. 103, first beat), the third of the  $C^b$  chord (in the cello and violin I) is major, and in the second beat of m. 103, both major (cello) and minor (viola) thirds are present, recreating the modal ambiguity exhibited by the principal second theme in the exposition. But from the third beat of m. 103 through m. 108, however,  $C^b$  chords are consistently minor. The  $C^b$  minor triad occurs three times in the three upper parts in m. 104, and the tones in the cello in mm. 104-105 are all diatonic tones (or their enharmonic equivalents) in  $C^b$  minor. At the end of the statement of the theme in m. 108 (first beat), the  $C^b$  minor chord recurs, confirming  $C^b$  minor as the tonal center of mm. 102-108.

In mm. 108-114, Webern treats the principal second theme canonically. This section corresponds to mm. 37-43 in the exposition, but the accompaniment in mm. 108-114 differs markedly from the accompaniment in mm. 37-43: it is derived from variants of motive a rather than motive b. In mm. 108-114, the implication of a  $C^b$  minor tonal center is weaker than in mm. 102-108. Near the beginning of the section (m. 109, first beat), the cello, viola, and violin I play a  $C^b$  minor triad, but its identity is made ambiguous by the  $\underline{g}$  in the violin II.  $C^b$  minor recurs once more, in the first beat of m. 113, after which the suggestion of a tonal center becomes weaker.

The remainder of the development section consists of eight short sections that resemble concise variations:

1. mm. 117-120
2. mm. 121-127
3. mm. 128-132
4. mm. 133-135
5. mm. 136-140
6. mm. 141-144
7. mm. 145-148
8. mm. 149-155

Each of these sections develops its own particular polyphonic combination of material from the exposition.

In the first of the eight sections (mm. 117-120), Webern uses three melodic cells, labeled x, y, and z (see Figure 17). Each of these cells consists of motive a, b, or c with a brief extension. Cell x consists of motive a plus one note; cell y consists of motive b plus one note, and cell z consists of variants of motive b plus one note. Webern combines these cells systematically into a mosaic-like polyphonic texture that resembles a rondellus (see Figure 18). Each of the four parts in mm. 117-120 is made up of the cells x, y, and z, but the order in which the cells are linked forms two patterns: z, z, x, y, z in the violin I and viola, and x, y, z, z, z in the violin II and cello. (The second pattern is a circular permutation of the first.)

In mm. 121-127, the second variation-like section, the principal first theme is developed in a free canonic treatment in the violin I and cello. The first violin plays a transposition of the first seven

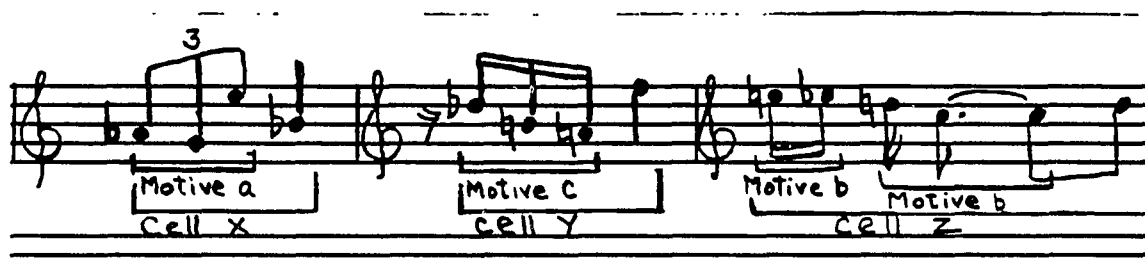


Figure 17. Melodic cells x, y, and z.

m. 117	m. 118	m. 119	m. 120	
Z	Z	X	Y	Z
X	Y	Z	Z	Z
Z	Z	X	Y	Z
X	Y	Z	Z	Z

Figure 18. Polyphonic combination of cells x, y, and z in mm. 117-120.

measures of the theme in its original form and beginning in m. 122, the cello answers with a modified statement of the theme, partially in contrary motion. The accompaniment consists of material associated with the principal and subsidiary second themes. In mm. 121-126, the accompaniment, formed by sequences of motive b in parallel major thirds, is like the accompaniment used originally in the principal second theme section (mm. 30-45). In m. 126 (cello), Webern reintroduces the dotted-rhythm variant of motive b that is such a prominent feature of the subsidiary second theme section (see for example, m. 50, violin II and viola). The beginning of this section suggests a temporary tonal center on  $\underline{c}^{\#}$ , the first beat in m. 121 and in m. 122 consisting basically of  $C^{\#}$  major harmony.

The third variation-like section (mm. 128-132) is the first of three consecutive mini-variations that combine polyphonically the principal first and second themes. The statement of the principal second theme, which begins in m. 130 (violin I), extends through the next section, mm. 133-135, partially concealing the structural joint between the two sections. The accompaniment (violin II and viola) consists largely of material from the subsidiary second theme: the dotted-rhythm variant of motive b in parallel major thirds, tenths, or minor sixths. At the beginning of the section (m. 127, third beat, and m. 128, first beat), a modified authentic cadence suggests a tonal center on  $\underline{e}^b$ , although both cadential chords are augmented.

The fourth variation-like section (mm. 133-135) is much like the third one, but the accompaniment differs. The two accompanimental parts (cello and violin II) move alternately rather than simultaneously.

The fifth variation-like section (mm. 136-140) presents a double canon, based on the principal first and second themes. The second-theme canon is presented in the cello (m. 135, beginning on  $\underline{c}^b$ ) and the viola (m. 138, beginning on  $\underline{g}$ ), which states the theme in diminution (with the rhythmic values halved). The first-theme canon is presented in the violins, the dux in the violin II (m. 136, beginning on  $\underline{g}^b$ ) and the comes in the violin I (m. 138, beginning on  $\underline{g}$ ). The cello line, with the confluence of the other polyphonic lines, suggests a cadence in  $C^b$  at m. 135 (third beat), and C major is suggested in m. 138-139.

The sixth short variation (mm. 141-144) is the first of three consecutive variations that are based on sequential repetitions of motive a. Each of these variations develops the motive in a different way. In mm. 141-144, which is the simplest of these variations, the motive is presented in its original form only, with doubling at the third.

The seventh variation (mm. 145-148) a free canon in contrary motion with each part doubled at the major third, is made up exclusively of motive a, its permutations and transpositions. Usually, two different forms of the motive occur simultaneously: the original is combined with the inverted form and the retrograde is combined with the inverted retrograde (see Figure 19). In some places, in mm. 145-148, the motive-forms and transpositions that Webern uses produce the most dense motivic saturation that is possible. The nine notes in the violin I from the third beat of m. 145 through the second beat of m. 146, for example, contain seven interlocking statements of the motive (see Figure 20).

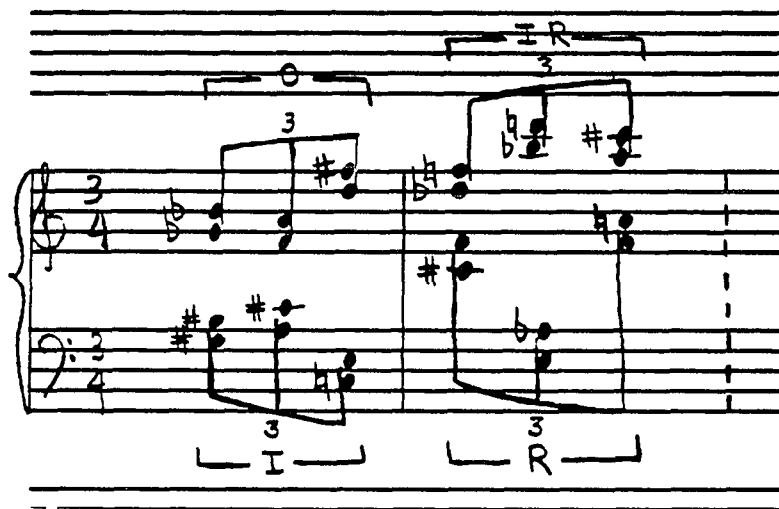


Figure 19. Combined permutations of motive a in mm. 145 (third beat) and 146 (first beat).

The eighth short variation, the final section of the development, presents statements of motive a in augmentation and stretto, creating a written out ritard. The clear E major (dominant) harmony that emerges in the final five measures (mm. 151-155) of the section represents a conventional preparation for the return to tonic at the beginning of the recapitulation.

Figure 20. Interlocking statements of motive a in violin I from m. 145 (third beat) through m. 146 (second beat).



In the recapitulation (mm. 156-235), the first theme section (m. 156-178) differs from that of the exposition in several ways. It is shorter because Webern omitted the subsidiary first theme and the varied repetition of the principal first theme. Partially balancing these deletions are several interpolated passages that are not found in the exposition. The tonal level of the first theme section is the same as in the exposition until m. 167, where it drops one half step. In m. 172, the tonal level drops another half step. An unambiguous tonic chord (A minor) does not appear in the first theme section at all in the recapitulation, and therefore, the tonality of the principal first theme section is even more ambiguous here than in the exposition. In mm. 168-171, a harmonic motion of dominant-to-tonic is suggested, but not unequivocally. The bass line leads chromatically to an a (m. 171) that is sustained for one beat, and the three upper parts articulate an a augmented triad six times (some of the spellings are enharmonic) in the measure (m. 171), but the fact that the triad is augmented nullifies its tonic function.

Measures 172-178, the final measures of the first theme section, form a bridge (transition) between the first and second themes. In these measures, two partial statements of the principal second theme (mm. 174-176, violin II; mm. 177-178, cello) anticipate the true return of the principal second theme, and subdominant (D minor) evolves as a tonal center. These features of mm. 172-178 represent examples of conventional practice that Schoenberg discusses in his Fundamentals of Musical Composition.

Schoenberg points out that:

Earlier composers sometimes introduce . . . anticipatory quotations of the material of a return theme . . . . These may give the impression of a recapitulation 'in the wrong key,' broken off to make way for the real recapitulation, and at an appropriate point the transition turns toward a different region, often the subdominant . . . .<sup>16</sup>

The true recapitulation of the principal second theme begins in m. 179 and suggests E<sup>b</sup> minor, the minor Neapolitan of the tonality (D minor) in which the preceding section ends. Thus, the harmonic relationship that Webern established between the principal first and second themes in the exposition is duplicated in the recapitulation. Webern also maintains a traditional tonal relationship between the second theme sections in the recapitulation and exposition, the second theme section in the recapitulation being a perfect fifth lower than it is in the exposition. The principal second theme is stated twice more (in shortened versions) in this section, briefly suggesting F<sup>#</sup> minor (m. 185) and C minor (mm. 188-189), but ultimately establishing A minor (tonic) as a tonal center in mm. 189-192.

The subsidiary second theme section (mm. 195-212), like the corresponding section in the exposition (mm. 49-70), is tonally ambiguous much of the time, but a tonal center on a is suggested intermittently and is clearly established at the end of the section. The first chord of the section is an A major-seventh chord (spelled enharmonically), the final chord of the section (m. 212, first beat)

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<sup>16</sup>Schoenberg, Fundamentals of Musical Composition, ed. Gerald Strang and Leonard Stein (New York: W. W. Norton & Company, 1969), 194.

is an A major chord, and A major or, more often, A minor chords recur in mm. 196 (second beat), 197 (third beat), 199 (second beat), 204 (first beat), and 205 (second beat). Melodic features also contribute to the perception of A minor as the tonal center:

1. In m. 203, each melodic line emphasizes tones of the A minor triad.

2. The long, descending line in the cello (m. 205, third beat, through m. 209, first beat) settles firmly on a which is sustained for two beats and then is twice repeated.

3. In mm. 210-211, the melodic material in the violin I and viola is almost entirely diatonic in A minor.

The melodic-harmonic context of the concluding measures (mm. 206-211) of this section is predominantly quartal, like the corresponding measures (mm. 65-69) in the exposition. Here, the quartal complex is a substitute for the dominant of A minor (E Major).

In the closing theme section (mm. 212-235), which is very similar to the corresponding section in the exposition (mm. 70-93), A major is firmly established. In mm. 230-235, the cello plays a 17 times creating a pedal on tonic through the final six measures of the section.

Though tonal centers in the recapitulation of the A-minor quartet are often ambiguous or only distantly related to tonic, Webern does not abandon the conventional practice of stating the thematic sections in the tonic key in the recapitulation. At some point in each of the sections of the recapitulation, a tonal center on a is suggested at least momentarily. A tonal center on a is suggested at the beginning of the recapitulation by an implied authentic cadence

(mm. 155-156) in which the tonic element is reduced to the single pitch, a. The principal second theme begins with suggestions of E<sup>b</sup> minor (mm. 180-184), F<sup>#</sup> minor (m. 185), and C minor (m. 188), but in mm. 189 (third beat)-192, A minor is strongly projected. The subsidiary second theme section (mm. 195-212), though tonally ambiguous much of the time, begins and ends with A major harmony, and tonic chords recur intermittently throughout the section, suggesting an overall tonal center on a. In the closing theme section (mm. 212-235), A major is clearly established as the tonal center by the frequent reiteration of tonic harmony and by tonic pedal tones.

In the substantial coda (mm. 236-269), elements from several thematic sections are combined polyphonically, as in the development section. Indeed, the coda complements and counterbalances the development section by developing some material that the development section omits and by omitting some material that the development section uses. The subsidiary first theme and the quartal melodic figures from the subsidiary second theme, which figure prominently in the coda, do not appear in the development, and the principal second theme and the falling seventh figure from the closing theme, which figure prominently in the development section, do not appear in the coda. (Elements of the principal first theme appear in both the coda and the development.)

The coda begins in m. 236 with what is at first a quite straightforward statement of the principal first theme. The section, however, soon takes on developmental characteristics, combining imitative statements of the motive chain, a-b-c (in stretto) with an inverted form of the three-note accompanimental figure (see mm. 79-91,

violin II) found in the closing theme section. Beginning in m. 242, quartal melodic figures from the subsidiary second theme and variants of motives b and c from the principal first theme predominate.

A minor is strongly suggested as the tonality for the first section of the coda (mm. 236-245). Webern employs tonal chord progressions (in A minor), which are made ambiguous by chromatic alterations, double inflections (i.e., the utilization of two forms of a component of a chord, such as the major third and the minor third), and non-chord tones. In mm. 239 and 240, for example, the harmonic progression I-II-V<sup>7</sup> is suggested in each measure (see Figure 21), and in mm. 244-245, the progression II 6/5 - i 6/3 - V 4/2 is quite clear even though the supertonic is altered and some of the chords are incomplete. The violin I in m. 244 contains a non-chord tone (e) that, because it does not resolve traditionally, makes the identity of the harmony in m. 244 somewhat ambiguous. This tone (e) is a necessary element of the quartal melodic figure in m. 244, however, and therefore, even though it conflicts with the prevailing harmony, its overall effect is to increase rather than to decrease the musical intelligibility of the section.

In m. 246, Webern restates the subsidiary first theme for the first time since the exposition (mm. 14-19). Perhaps Webern brought this theme back in the coda rather than in the recapitulation in order to balance the form of the quartet. It appears, here, approximately the same distance from the end of the quartet as it is from the beginning of the quartet in the exposition. The passage in the subsidiary first theme that in the exposition (m. 16) consists of three parallel dissonant chords, is greatly expanded in the coda,

M.239, diatonic chord tones circled.

M.240, diatonic chord tones circled.

Figure 21. Ambiguous tonal progressions in mm. 239-240.

where it appears twice (mm. 248-249 and mm. 251-252), each time extended to comprise eleven chords.

Measures 253-259 consist in a series of short, densely concentrated, polyphonic segments which combine elements of the subsidiary first theme with motive a and quartal melodic fragments. Mm. 260-265 represent three cadences in A minor. In each of these cadences, the penultimate chord is a remarkable, dissonant, chromatic chord that can be described as a ninth chord in the fourth inversion,

with the ninth spelled enharmonically ( $e\sharp = f\flat$ ). This chord, which is a transposition (up a half step) of the diatonic subdominant ninth chord, contains only one diatonic tone, ( $f\flat$ ). With its root on  $d\sharp$ , the chord (see Figure 22) may be considered analogous to those chords built on the raised fourth degree which traditionally resolve to dominant or to tonic in the second inversion (cadential 6/4). Here, however, the chord resolves directly to tonic in root position, omitting any intermediate cadential elements. These final cadences, therefore, represent elided progressions. Webern's use of these progressions is in agreement with Schoenberg's precept that, "Such abbreviations [elided progressions] can in general be undertaken only with progressions that have a definite function, hence, primarily in cadences."<sup>17</sup>

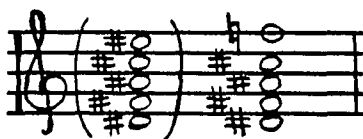


Figure 22. The ninth chord used in cadences in mm. 260-265.

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<sup>17</sup>Schoenberg, Theory of Harmony, 360.

Before using the chord as an independent chord, per se, Webern introduces it in the form of vertical sonorities created by the combined melodic lines in mm. 258 and 259 (see Figure 23).

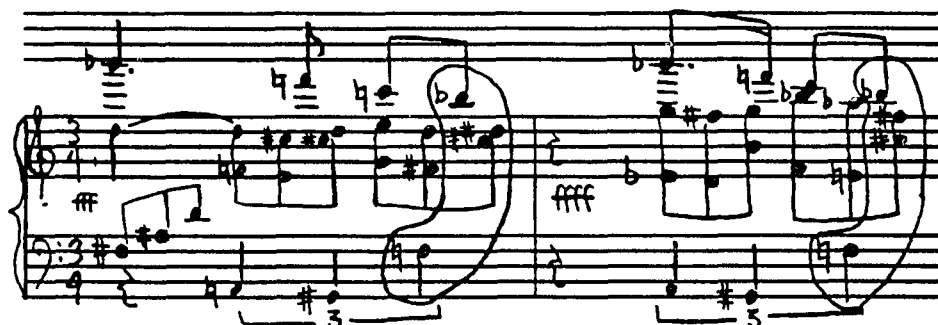


Figure 23. Vertical sonorities in mm. 258 and 259.

A ninth chord in the fourth inversion is created by the voice leading (chromatic passing tones in contrary motion) in Schoenberg's Verklärte Nacht (1899) (see Figure 24). This chord<sup>18</sup> was controversial at the time. Schoenberg writes:

As far as I know, the most important objection to ninth chords is that their inversions are not supposed to be practicable . . . . Theory too willingly says: ninth chords do not appear in inversions, hence, they are bad; or: ninth chords do not appear in inversions, hence, they just don't exist . . . . In my Sextet, Verklärte Nacht [measures 41-2] . . . I wrote the inversion of a ninth chord, . . . without then knowing theoretically what I was doing--I was merely following my ear. . . . Only now do I understand the objection, at that time beyond my comprehension, of that concert society which

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<sup>18</sup>For an extensive discussion of this chord, see: David Lewin, "On the 'Ninth-Chord in Fourth Inversion' from Verklärte Nacht." Journal of the Arnold Schoenberg Institute 10, No. 1 (June 1987): 45-63.



refused to perform my Sextet on account of this chord. . . . Naturally, inversions of ninth chords just don't exist; hence no performance, either, for how can one perform something that does not exist.<sup>19</sup>



Figure 24. The inverted ninth chord in Schoenberg's Verklärte Nacht.

It is a later chord, however, that seems to be more directly related to the ninth chord in Webern's A-minor quartet. In the final cadence of Schoenberg's Kammersymphonie, Op. 9 (1906), the combined melodic lines create momentarily a sonority (see Figure 25) that can be described as an inverted ninth chord. This chord is remarkably like the ninth chord Webern uses in the final cadences of the A-minor quartet. Schoenberg's chord, like Webern's: is the penultimate sonority in the final cadence, can be considered a transposition (up a half step) of the diatonic subdominant ninth chord, and has its only diatonic tone in the bass.

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<sup>19</sup>Schoenberg, Theory of Harmony, 345-346.

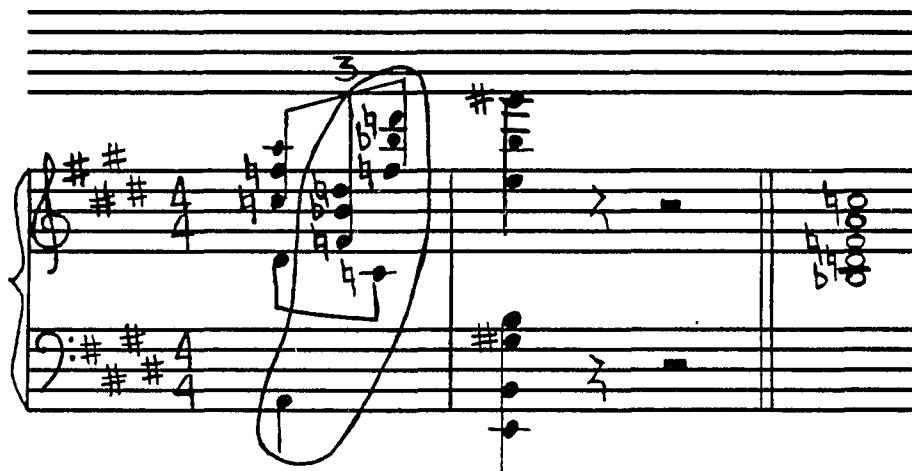


Figure 25. The inverted ninth chord in the final cadence of Schoenberg's *Kammer-symphonie*, Op. 9. (Reduction, doublings omitted.)

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This similarity of the final cadences in the two works is yet another indication that Webern's Quartet in A minor very well may have been inspired by Schoenberg's *Kammer-symphonie*. Certainly, the expressive character of the cadences in mm. 260-265 of the A-minor quartet is well represented by Friedheim's description of the ending of the *Kammer-symphonie*: "The last bars are harmonically hair-raising . . . . At the final cadence, the tonic conflicts with the anti-tonal forces that tear against it."<sup>20</sup> This conflict is even more intense in the A-minor quartet because Webern states the "anti-tonal forces" more boldly, in the form of sustained chords, rather than as relative

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<sup>20</sup>Friedheim, "Tonality and Structure in the Early Works of Schoenberg," 361.

short-lived phenomena that result from combined melodic lines, which move rather quickly.

The final measures (mm. 266-269) are harmonically stabilizing; they are less dissonant than most of the quartet; they are completely diatonic; and they reiterate and prolong tonic harmony. Motive a and quartal melodic fragments appear in augmentation, creating a written out ritard that brings the quartet to a powerful conclusion.

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## APPENDIX

### ANTON VON WEBERN'S STRING QUARTET IN A MINOR, M.121:

#### THE RECONSTRUCTED SCORE

The notation used in those portions of this score that have been drawn from Webern's fair-copy parts and sketches is the notation that Webern used. This notation, because it does not always adhere to standard conventions, may hinder fluent reading of the music. But because Webern's own notation reflects his creative processes (it clearly projects, for example, the urgency with which he was writing), I have not altered it. Where clarification seems necessary, however, I have supplemented Webern's notation with symbols and terms that are enclosed in parentheses.

In addition to the spelling of pitches and the rhythmic values, the features of the original notation that have been preserved include (1) the language of the terms used to indicate nuances of expression, tempi, and special playing techniques, (2) the clefs employed and their placement within the measure, and (3) the stemming.

In the autograph sources for this quartet, Webern used German terminology predominantly, but standard Italian terms appear also. Webern was inconsistent in that in some places he used German terms, but in other places he used Italian equivalents. One finds, for example, rit. as well as Zurückhaltend, dim. as well as abnehmend, and cresc. as well as steigernd.

In his use of clefs also, Webern was somewhat inconsistent. In some places, he changed a clef (or used 8<sup>va</sup>) to avoid ledger lines; in other places, he chose to use ledger lines. Where Webern changed a clef at a bar line, he most often (but not always) placed the new clef at the beginning of a measure rather than at the end of the preceding measure.

Where I have supplemented Webern's notation, I have been guided by Webern's notation of that passage and the surrounding measures or by an analogous passage. For a performance edition, it would be appropriate to change some of the notation used in this score, particularly in regard to clefs, ledger lines, and stemming.



(5)

Handwritten musical score for piano, measures 1-4. The score is written on three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a grand staff (treble and bass clefs). The music features various chords, arpeggios, and melodic lines. Dynamic markings include 'f' (forte) and 'ff' (fortissimo). There are also handwritten notes like 'immer f' and 'cresc.' (crescendo). The notation includes many accidentals (sharps, flats, naturals) and slurs.

Handwritten musical score for piano, measures 5-8. The score continues on three staves. The notation is dense with many accidentals and slurs. Dynamic markings include 'f' and 'ff'. There are also handwritten notes like 'cresc.' and 'f'.

(10)

Handwritten musical score for piano, measures 10-15. The score is written on four staves (treble and bass clef for both hands). It features complex chordal textures with many accidentals (sharps and flats) and dynamic markings like (f) and (ff). The notation includes slurs, ties, and various articulation marks.

(zurückhaltend - - -) etwas langsamer

Handwritten musical score for piano, measures 16-21. The score continues on four staves. It includes dynamic markings (f), (PPP), and (PP). There are also performance instructions like "am Steg!" and "am Steg - - -". The notation shows triplets and various chordal structures.

sehr schnell

(PPP)

PPP

PPP

fff

natürlich

fff (natürlich)

(15)

Handwritten musical score for three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in 2/4 time. The top staff has a key signature of one flat (B-flat) and a common time signature. The middle staff has a key signature of one flat and a common time signature. The bottom staff has a key signature of one flat and a common time signature. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f' and 'fff'. There are also handwritten annotations in parentheses like '(natürlich)' and '(fff)'. The score is divided into two systems by a double bar line. The first system ends with a double bar line and a repeat sign. The second system begins with a key signature change to one flat and a common time signature.

Handwritten musical score for a piano piece, page 147. The score is written on four systems of staves. The first system contains two measures. The second system contains two measures, with a tempo change from *rit.* to *Tempo I* indicated above the first measure. The third system contains two measures, with a *pizz.* (pizzicato) marking below the first measure and a *(Bogen)* (Bogen) marking below the second measure. The fourth system is empty. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *(ff)*, *(f)*, *(p)*, and *(f)*. There are also markings for triplets (3) and a *20* marking below the first measure of the second system.



Handwritten musical score for piano, measures 1-4. The score is written on four staves (treble and bass clef for both hands). The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first measure starts with a forte (f) dynamic and a triplet of eighth notes. The second measure continues the triplet pattern. The third measure features a crescendo (cresc.) marking and a triplet of eighth notes. The fourth measure ends with a triplet of eighth notes and a crescendo (cresc.) marking. The score is written in a fluid, handwritten style with some corrections and annotations.

Handwritten musical score for piano, measures 5-8. The score continues on four staves. The key signature remains one sharp (F#). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The fifth measure starts with a forte (f) dynamic and a triplet of eighth notes. The sixth measure continues the triplet pattern. The seventh measure features a fortissimo (ff) dynamic and a triplet of eighth notes. The eighth measure ends with a triplet of eighth notes and a crescendo (cresc.) marking. The score is written in a fluid, handwritten style with some corrections and annotations.

(25)

Handwritten musical score for the first system, measures 25-28. The score is written on four staves (treble and bass clefs for both hands). The key signature is one sharp (F#). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first measure (25) starts with a treble clef and a key signature of one sharp. The second measure (26) continues the melody. The third measure (27) features a treble clef and a key signature of one sharp. The fourth measure (28) ends with a treble clef and a key signature of one sharp. The score includes dynamic markings such as **fff** (fortissimo) and **f** (forte). There are also articulation marks like accents and slurs. The notation is dense and complex, with many accidentals and ties.

Handwritten musical score for the second system, measures 29-32. The score is written on four staves (treble and bass clefs for both hands). The key signature is one sharp (F#). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first measure (29) starts with a treble clef and a key signature of one sharp. The second measure (30) continues the melody. The third measure (31) features a treble clef and a key signature of one sharp. The fourth measure (32) ends with a treble clef and a key signature of one sharp. The score includes dynamic markings such as **fff** (fortissimo) and **f** (forte). There are also articulation marks like accents and slurs. The notation is dense and complex, with many accidentals and ties.

Handwritten musical score for 'Der Schwanenreiter' by Franz Liszt, measures 30-31. The score is for piano (p) and includes dynamic markings like 'sehr zurückhaltend' and 'sehr stark'.

Measure 30: *sehr zurückhaltend* (piano, *sehr zurückhaltend*)

Measure 31: *sehr stark* (piano, *sehr stark*)

Handwritten musical score for a string quartet, measures 1-2. The score is written on five staves. The first two staves are for Violins I and II, both in treble clef with a key signature of one sharp (F#). The third staff is for Viola, in alto clef with a key signature of one sharp. The fourth and fifth staves are for Violoncello and Double Bass, both in bass clef with a key signature of one sharp. The music consists of eighth and quarter notes, some beamed together. Dynamics include 'f' (forte) and 'p' (piano). A tempo marking 'hervortretend mp' is present. A section marked 'Bogen' (Bow) is indicated at the bottom right.

Handwritten musical score for the first system, measures 1-4. The score is written on a grand staff with treble and bass clefs. The melody in the treble clef consists of eighth and quarter notes, with a dynamic marking of *p* and the instruction "immer abnehmend" (always decreasing). The bass clef accompaniment features a similar rhythmic pattern, also marked *p* and "immer abnehmend". A pizzicato marking (*pizz.*) is present in the first measure of the bass line. A bowing marking (*Bogen*) is present in the second measure of the bass line. The system concludes with a double bar line.

Handwritten musical score for the second system, measures 5-8. The score continues on a grand staff. Measure 5 is marked with the measure number (35) in parentheses. The melody and accompaniment continue with the same rhythmic and dynamic characteristics. The system concludes with a double bar line.

Handwritten musical score for piano, measures 1-4. The score is written on four staves. The first staff (treble clef) begins with a piano (*pp*) dynamic and a half note G4. The second staff (treble clef) begins with a piano (*pp*) dynamic and a half note F4. The third staff (bass clef) begins with a piano (*pp*) dynamic and a half note E4. The fourth staff (bass clef) begins with a piano (*pp*) dynamic and a half note D4. The first measure is marked with a piano (*pp*) dynamic. The second measure is marked with a piano (*pp*) dynamic and the instruction *hervortretend*. The third measure is marked with a piano (*pp*) dynamic. The fourth measure is marked with a piano (*pp*) dynamic and the instruction *hervortretend*.

Handwritten musical score for piano, measures 5-8. The score is written on four staves. The first staff (treble clef) begins with a half note G4. The second staff (treble clef) begins with a half note F4. The third staff (bass clef) begins with a half note E4. The fourth staff (bass clef) begins with a half note D4. The first measure is marked with a piano (*pp*) dynamic. The second measure is marked with a piano (*pp*) dynamic and the instruction *hervortretend*. The third measure is marked with a piano (*pp*) dynamic. The fourth measure is marked with a piano (*pp*) dynamic and the instruction *hervortretend*.

Handwritten musical score for the first system, measures 1-4. The score is written on five staves. The top staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with a slur over measures 1-2 and a slur over measures 3-4. The second staff is a grand staff with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with a slur over measures 1-2 and a slur over measures 3-4. The third staff is a grand staff with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with a slur over measures 1-2 and a slur over measures 3-4. The fourth staff is a grand staff with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with a slur over measures 1-2 and a slur over measures 3-4. The fifth staff is a grand staff with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with a slur over measures 1-2 and a slur over measures 3-4. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (cresc.).

Handwritten musical score for the second system, measures 5-8. The score is written on five staves. The top staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with a slur over measures 5-6 and a slur over measures 7-8. The second staff is a grand staff with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with a slur over measures 5-6 and a slur over measures 7-8. The third staff is a grand staff with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with a slur over measures 5-6 and a slur over measures 7-8. The fourth staff is a grand staff with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with a slur over measures 5-6 and a slur over measures 7-8. The fifth staff is a grand staff with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with a slur over measures 5-6 and a slur over measures 7-8. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (cresc., molto, p).

(45) (beschleunigend)

acc. -  
belebend (beschleunigend)

acc. -  
(beschleunigend)

(beschleunigend)

Handwritten musical score for "Lied der Nacht" by Schubert, Op. 94, No. 1. The score is for voice and piano. The voice part is in G major, 3/4 time, and consists of two staves. The piano accompaniment is in G major, 3/4 time, and consists of two staves. The tempo is marked "Andante". The score includes a key signature change from G major to E major in the second system. The word "belebend" is written above the voice part in both systems. The piano part features a rhythmic pattern of eighth and sixteenth notes. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings like "ff".

Handwritten musical score for piano, measures 50-51. The tempo is marked **heftig** (50). The score includes dynamic markings such as **sehr belebt**, **ff hervortretend**, **ff heftig**, and **sehr heftig**. The notation features complex chords and melodic lines across four staves.

Handwritten musical score for piano, measures 52-53. The tempo is marked **langsamer** (52) and **noch langsamer** (53). The score includes dynamic markings such as **P**, **pp**, and **sehr ausdrucksvoll**. The notation features complex chords and melodic lines across four staves.

\* In the fair-copy parts, these notes have been crossed through in pencil.  
In performance, this chord should probably be omitted.





noch langsamer  
ppp  
noch langsamer  
ppp  
noch langsamer  
ppp  
noch langsamer  
ppp

(55)

schneller  
f mit grossem Ausdruck!  
(schneller)  
schneller  
ff sehr stark  
(schneller)

[illegible]

Handwritten musical score for "The Rose Tree". The score is written on four staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef. The music is in 4/4 time. The score is divided into two measures by a vertical line. The first measure contains the first two staves, and the second measure contains the last two staves. The music is written in a simple, handwritten style. The notes are mostly quarter and eighth notes, with some rests. The key signature is one sharp (F#). The time signature is 4/4. The score is titled "The Rose Tree" at the top. The number "(60)" is written above the first measure. The word "stark" is written above the second measure of the third staff. The word "ff" is written below the first measure of the fourth staff. The word "sf" is written below the second measure of the fourth staff.



Handwritten musical score for piano, first system. The score is written on five staves. The top staff is a single melodic line. The bottom four staves are grouped by a brace on the left, representing the piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature. The first system contains two measures. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some measures marked with a forte 'f' and 'cresc.' (crescendo) markings.

Handwritten musical score for piano, second system. This system continues the piece and includes several performance instructions in German. The piano part is more complex, with multiple voices. The instructions include: "(etwas breiter)" (somewhat broader) written above the top staff, "(#) e." above the second staff, "(f) f" above the third staff, "(etwas breiter)" above the fourth staff, "(etwas breiter)" above the fifth staff, and "etwas breiter" above the bottom staff. The system concludes with a double bar line and a final measure marked with a triple forte "fff" dynamic.

(65)

Handwritten musical score for piano, measures 65-67. The score is written on a grand staff (treble and bass clefs). Measure 65 features a melody in the right hand with a forte (ff) dynamic marking. The left hand provides a harmonic accompaniment with a fortissimo (fff) dynamic marking. Measure 66 continues the melody in the right hand with a forte (f) dynamic marking, while the left hand maintains the accompaniment. Measure 67 shows the melody in the right hand with a forte (f) dynamic marking, and the left hand with a forte (f) dynamic marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for piano, measures 68-70. The score is written on a grand staff (treble and bass clefs). Measure 68 features a melody in the right hand with a piano (p) dynamic marking. The left hand provides a harmonic accompaniment with a piano (p) dynamic marking. Measure 69 continues the melody in the right hand with a piano (p) dynamic marking, while the left hand maintains the accompaniment. Measure 70 shows the melody in the right hand with a piano (p) dynamic marking, and the left hand with a piano (p) dynamic marking. The score includes various musical notations such as notes, rests, and dynamic markings.

(70)

ganz bewegt

pp sehr ganz

(ganz zurücktretend)

ganz bewegt

ppp

Handwritten musical score for piano, measures 73-74. The score is written on a grand staff with treble and bass clefs. The key signature has one sharp (F#). Measure 73 features a melody in the right hand with a slur over two notes, marked with a '+' sign, and a piano (p) dynamic. The left hand has a bass line with a slur over two notes. Measure 74 continues the melody in the right hand, marked with a '+' sign and the word 'warm'. The left hand has a bass line with a slur over two notes. The dynamic 'ppp' is written below the bass line in measure 74.

Handwritten musical score for piano, measures 75-76. The score is written on a grand staff with treble and bass clefs. The key signature has one sharp (F#). Measure 75 features a melody in the right hand with a slur over two notes, marked with a '+' sign and the word 'Sehr warm'. The left hand has a bass line with a slur over two notes. The dynamic 'p' is written below the bass line. Measure 76 continues the melody in the right hand, marked with a '+' sign and the word 'Sehr warm'. The left hand has a bass line with a slur over two notes. The dynamic 'p' is written below the bass line.

Handwritten musical score for piano, measures 1-2. The score is written on a grand staff (treble and bass clefs). Measure 1 contains a melodic line in the right hand with a slur and a dynamic marking "dim". The left hand has a bass line with a slur. Measure 2 continues the melodic line in the right hand with a dynamic marking "pp". The left hand has a bass line with a slur. The bottom staff is empty.

Handwritten musical score for piano, measures 3-4. The score is written on a grand staff (treble and bass clefs). Measure 3 contains a melodic line in the right hand with a slur and a dynamic marking "ppp". The left hand has a bass line with a slur. Measure 4 continues the melodic line in the right hand with a slur. The left hand has a bass line with a slur. The bottom staff is empty.

(80)

ganz zurücktretend  
(ganz bewegt)  
pp sehr ganz

Handwritten musical score for piano, measures 1-2. The score is written on a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The tempo/mood is marked 'Allegro' at the beginning. The first measure contains a melody in the right hand and a bass line in the left hand. The second measure continues the melody and bass line. The word 'warm' is written in the right hand of the second measure. The dynamic marking 'pp' (pianissimo) is written in the left hand of the second measure.

Handwritten musical score for piano, measures 3-4. The score is written on a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The tempo/mood is marked 'Allegro' at the beginning. The third measure contains a melody in the right hand and a bass line in the left hand. The fourth measure continues the melody and bass line. The word 'Sehr warm' (Very warm) is written in the right hand of the fourth measure. The dynamic marking 'ppp' (pianississimo) is written in the left hand of the fourth measure.



(85)

P warm

Handwritten musical score for measures 85-86. The system consists of three staves. The top staff has a treble clef and contains a series of chords: a B-flat major triad, a B-flat major triad, a B-flat major triad, a B-flat major triad, and a B-flat major triad. The middle staff has a treble clef and contains a series of chords: a B-flat major triad, a B-flat major triad, a B-flat major triad, a B-flat major triad, and a B-flat major triad. The bottom staff has a bass clef and contains a series of chords: a B-flat major triad, a B-flat major triad, a B-flat major triad, a B-flat major triad, and a B-flat major triad. The notation is handwritten and includes various accidentals and dynamics.

Handwritten musical score for measures 87-88. The system consists of three staves. The top staff has a treble clef and contains a series of chords: a B-flat major triad, a B-flat major triad, a B-flat major triad, a B-flat major triad, and a B-flat major triad. The middle staff has a treble clef and contains a series of chords: a B-flat major triad, a B-flat major triad, a B-flat major triad, a B-flat major triad, and a B-flat major triad. The bottom staff has a bass clef and contains a series of chords: a B-flat major triad, a B-flat major triad, a B-flat major triad, a B-flat major triad, and a B-flat major triad. The notation is handwritten and includes various accidentals and dynamics.

pp

ppp

(\*)

ppp

Handwritten musical score for piano, measures 1-2. The key signature is B-flat major (two flats). The first measure is marked *pp* (pianissimo). The notation includes a treble clef, a bass clef, and a grand staff. The right hand plays a melody with a slur over the first two measures. The left hand plays a complex accompaniment with many accidentals and slurs. A handwritten *(90)* is above the first measure of the right hand.

Handwritten musical score for piano, measures 3-4. The notation continues from the previous system. The right hand has a slur over measures 3 and 4. The left hand has a slur over measures 3 and 4. The notation includes many accidentals and slurs. A handwritten *rit.* (ritardando) is written below the right hand in measure 4. A handwritten *(rit.)* is written below the left hand in measure 4.

Handwritten musical score for piano, measures 1-8. The score is written on a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The tempo is marked *pp* (pianissimo). The first measure is marked *pp* and *verklingend* (fading). The second measure is marked *pp* and *verklingend*. The third measure is marked *pp* and *verklingend*. The fourth measure is marked *pp* and *verklingend*. The fifth measure is marked *pp* and *verklingend*. The sixth measure is marked *pp* and *verklingend*. The seventh measure is marked *pp* and *verklingend*. The eighth measure is marked *pp* and *verklingend*. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for piano, measure 9. The measure is marked *pp* and *verklingend*. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for piano, measures 10-12. The score is written on a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The tempo is marked *pp* (pianissimo). The first measure is marked *pp* and *verklingend*. The second measure is marked *pp* and *verklingend*. The third measure is marked *pp* and *verklingend*. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for piano, measure 13. The measure is marked *pp* and *verklingend*. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for piano, measure 14. The measure is marked *pp* and *verklingend*. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for piano, measures 1-4. The score is written on four staves (two grand staves). The key signature is one flat (B-flat). The time signature is 4/4. The notation includes various chords, single notes, and rests. Handwritten annotations include "natürlich" and "ppp" (pianissimo) in measures 1 and 2, and "(natürlich) (ppp)" in measure 3. A fermata is placed over a note in measure 4.

Handwritten musical score for piano, measures 5-8. The score continues on four staves. Handwritten annotations include "(100)" above the first staff in measure 5, "(am Steg)" and "(ppp)" in measure 6, "am Steg" in measure 7, and "(natürlich) (pp)" in measure 8. The notation includes various chords, single notes, and rests. A fermata is placed over a note in measure 8.

Handwritten musical score for piano, first system. The score is written on five staves. The first staff contains a melodic line with various accidentals and dynamics. The second staff has a bass line with a dynamic marking of *pp* and the word *natürlich*. The third staff has a bass line with a dynamic marking of *(ppp)* and the word *(am Steg)*. The fourth staff has a bass line with a dynamic marking of *(PP)* and the word *(hervertretend)*. The fifth staff has a bass line with a dynamic marking of *PPP* and the word *Steg*. The score is marked with various accidentals and dynamics, including *pp*, *(ppp)*, *(PP)*, and *PPP*.

Handwritten musical score for piano, second system. The score is written on five staves. The first staff contains a melodic line with various accidentals and dynamics. The second staff has a bass line with a dynamic marking of *PP* and the word *am Griffbrett!*. The third staff has a bass line with a dynamic marking of *PP* and the word *am Griffbrett!*. The fourth staff has a bass line with a dynamic marking of *PP* and the word *pizz.*. The fifth staff has a bass line with a dynamic marking of *PP* and the word *pizz.*. The score is marked with various accidentals and dynamics, including *PP*, *ppp*, *(ppp)*, *(PP)*, and *PPP*.

(105)

Handwritten musical score for the first system, measures 105-106. The system consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in G major (one sharp). Measure 105 features a complex melodic line in the upper staves with many accidentals and a long, sustained note in the lower staves. Measure 106 continues the melodic development with similar complexity. There are various slurs, ties, and dynamic markings throughout.

Handwritten musical score for the second system, measures 107-108. The system consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music continues from the previous system. Measure 107 shows a continuation of the melodic lines. Measure 108 features a triplet in the upper staves and a triplet in the lower staves. The text "(natürlich) p hervortretend" is written above the triplet in the upper staves, and "Bogen p" is written below the triplet in the lower staves.

(110)

(natürlich) (p) (hervortretend)

3 (3) (3) (3) (3) (3)

p

Handwritten musical score for "Der Schwanensee" by Pyotr Ilyich Tchaikovsky, Op. 39. The score is for a piano and voice. The piano part is in G major, 3/4 time, and the voice part is in G major, 3/4 time. The score is handwritten on a single page. The piano part features a melody with many triplets and slurs, and the voice part has a melody with many slurs and ties. The tempo is marked "Sehr ausdrucks-voll" (Very expressive). The score is for the first system of the piece.



Handwritten musical score for piano, measures 113-115. The score is written on a grand staff (treble and bass clefs). Measure 113 features a treble clef with a half note G4 and a half note F#4, and a bass clef with a half note G3 and a half note F#3. Measure 114 features a treble clef with a half note G4 and a half note F#4, and a bass clef with a half note G3 and a half note F#3. Measure 115 features a treble clef with a half note G4 and a half note F#4, and a bass clef with a half note G3 and a half note F#3. The score includes various musical notations such as slurs, ties, and dynamic markings like *creac.* and *(P)*.

Handwritten musical score for piano, measures 116-118. The score is written on a grand staff (treble and bass clefs). Measure 116 features a treble clef with a half note G4 and a half note F#4, and a bass clef with a half note G3 and a half note F#3. Measure 117 features a treble clef with a half note G4 and a half note F#4, and a bass clef with a half note G3 and a half note F#3. Measure 118 features a treble clef with a half note G4 and a half note F#4, and a bass clef with a half note G3 and a half note F#3. The score includes various musical notations such as slurs, ties, and dynamic markings like *(f)*.



(etwas belebter)

(sf)  
(etwas belebter)

(P)  
(etwas belebter) heraus

etwas belebter  
f hervortretend

(120)

(heraus)

(f hervortretend)

P

Handwritten musical score for "Der Wanderer" by Franz Schubert. The score is written on five staves, with the first three staves for the piano accompaniment and the last two for the vocal line. The key signature is one sharp (F#) and the time signature is 3/4. The tempo/character is marked "Waltz". The score includes dynamic markings such as "f" (forte) and "ff" (fortissimo), and tempo/character markings like "(steigernd)" (increasing). The piano accompaniment features a waltz-like melody with a strong bass line. The vocal line is written in a simple, melodic style.

A handwritten musical score for the song "The Rose Tree". The score is written on four staves. The first staff is the vocal line, featuring a melody with various intervals and accidentals (sharps, flats, naturals). The second staff is the piano accompaniment, consisting of a right-hand melody and a left-hand bass line. The third staff is the piano accompaniment, consisting of a right-hand melody and a left-hand bass line. The fourth staff is the piano accompaniment, consisting of a right-hand melody and a left-hand bass line. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "f" (forte) and "cresc" (crescendo). The handwriting is in black ink on a white background.



(125)

(beschleunigend)

ff

beschleunigend

fff

fest ausgestrichen

(fest ausgestrichen)

hervorstechend

(130)

ff (immer)

ff immer

(hervortretend (ff))

ff (immer)

ff immer

(hervortretend (ff))

Handwritten musical score for piano, page 176. The score is written on two systems of grand staves. The first system contains two measures, and the second system contains two measures. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system's first measure has a key signature of one sharp (F#) and a common time signature (C). The second system's first measure has a key signature of one flat (Bb) and a common time signature (C). The notation is handwritten and includes many annotations and corrections.

First system, first measure: Key signature of one sharp (F#), common time (C). The notation includes a treble clef, a bass clef, and various musical symbols. The first measure is marked with a dynamic of **ff** and the instruction **hervortretend**. The second measure is marked with a dynamic of **ff**.

Second system, first measure: Key signature of one flat (Bb), common time (C). The notation includes a treble clef, a bass clef, and various musical symbols. The first measure is marked with a dynamic of **ff** and the instruction **hervortretend**. The second measure is marked with a dynamic of **ff** and the instruction **hervortretend**.

Handwritten musical score for piano, measures 140-141. The score is written on a grand staff (treble and bass clefs). Measure 140 features a melodic line in the right hand with accents (>) and a bass line with chords and a single note. Measure 141 is marked with a forte dynamic (fff) and the instruction "(hervortretend)" in both hands. The right hand continues the melodic line with accents, while the left hand plays chords and a single note. The tempo is marked "mod." (moderato).

Handwritten musical score for piano, measures 142-143. The score is written on a grand staff. Measure 142 is marked with a forte dynamic (ff) and the instruction "(beschleunigend)" in both hands. The right hand continues the melodic line with accents, while the left hand plays chords and a single note. Measure 143 is marked with a forte dynamic (fff) and the instruction "(beschleunigend)" in both hands. The right hand continues the melodic line with accents, while the left hand plays chords and a single note. The tempo is marked "mod." (moderato).

Handwritten musical score for piano, measures 1-4. The score is written on four staves. The first staff (treble clef) contains a melodic line with a slur over measures 1 and 2, and a series of notes with accents in measures 3 and 4. The second staff (treble clef) contains a melodic line with a slur over measures 1 and 2, and a series of notes with accents in measures 3 and 4. The third staff (treble clef) contains a melodic line with a slur over measures 1 and 2, and a series of notes with accents in measures 3 and 4. The fourth staff (bass clef) contains a melodic line with a slur over measures 1 and 2, and a series of notes with accents in measures 3 and 4. The tempo marking "sehr schnell" is present in measure 3. The dynamic marking "ff" is present in measure 1.

Handwritten musical score for piano, measures 5-8. The score is written on four staves. The first staff (treble clef) contains a melodic line with a slur over measures 5 and 6, and a series of notes with accents in measures 7 and 8. The second staff (treble clef) contains a melodic line with a slur over measures 5 and 6, and a series of notes with accents in measures 7 and 8. The third staff (treble clef) contains a melodic line with a slur over measures 5 and 6, and a series of notes with accents in measures 7 and 8. The fourth staff (bass clef) contains a melodic line with a slur over measures 5 and 6, and a series of notes with accents in measures 7 and 8. The tempo marking "sehr schnell" is present in measure 5. The dynamic marking "ff" is present in measure 5.

(145)

(*fff*)  
*immer schneller und wilder*  
*immer schneller und wilder*  
*(immer schneller und wilder)*  
*(immer schneller und wilder)*  
*fff*

(*so stark als möglich*)  
*(schon abnehmend;)*  
*so stark als möglich*  
*(nachlassend)*  
*nachlassend*  
*fff*



(150)

Handwritten musical score for piano, measures 150-151. The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). Measure 150 features a triplet of eighth notes in the right hand (F#, G, A) and a triplet of eighth notes in the left hand (F, G, A). The right hand has a forte (ff) dynamic, and the left hand has a forte (f) dynamic. Measure 151 features a triplet of eighth notes in the right hand (F#, G, A) and a triplet of eighth notes in the left hand (F, G, A). The right hand has a forte (f) dynamic, and the left hand has a piano (p) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

Handwritten musical score for piano, measures 153-154. The score is written on four staves (treble and bass clefs for both hands). Measure 153 features a half note G#4 in the right hand and a half note G3 in the left hand, both with slurs. Measure 154 features a half note G#4 in the right hand and a half note G3 in the left hand, both with slurs. The right hand has a long horizontal line with a slur above it, and the left hand has a long horizontal line with a slur below it.

Handwritten musical score for piano, measures 155-156. Measure 155 is marked with a rehearsal mark (155) and features a half note G#4 in the right hand and a half note G3 in the left hand, both with slurs. Measure 156 is marked with the text "Zeitmass des Anfangs" and features a half note G#4 in the right hand and a half note G3 in the left hand, both with slurs. The right hand has a long horizontal line with a slur above it, and the left hand has a long horizontal line with a slur below it.

C.

Handwritten musical score for piano, measures 150-159. The score is written on three systems of staves. The first system (measures 150-151) shows a piano introduction with a *pp* dynamic. The second system (measures 152-153) continues the piano part with a *pp* dynamic. The third system (measures 154-155) shows the piano part with a *pp* dynamic. The fourth system (measures 156-157) shows the piano part with a *pp* dynamic. The fifth system (measures 158-159) shows the piano part with a *pp* dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

(160)

Handwritten musical score for piano, measures 160-169. The score is written on three systems of staves. The first system (measures 160-161) shows a piano introduction with a *p* dynamic. The second system (measures 162-163) continues the piano part with a *p* dynamic. The third system (measures 164-165) shows the piano part with a *p* dynamic. The fourth system (measures 166-167) shows the piano part with a *p* dynamic. The fifth system (measures 168-169) shows the piano part with a *p* dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for piano, measures 1-4. The score is written on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first measure starts with a forte (f) dynamic. The second measure has a fortissimo (ff) dynamic. The third measure has a fortissimo (ff) dynamic. The fourth measure has a fortissimo (ff) dynamic.

Handwritten musical score for piano, measures 5-8. The score is written on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first measure starts with a piano (p) dynamic. The second measure has a forte (f) dynamic. The third measure has a forte (f) dynamic. The fourth measure has a forte (f) dynamic.

(165)

Handwritten musical score for piano, measures 165-168. The score is written on four staves (treble and bass clef for both hands). Measure 165 starts with a forte (f) dynamic. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. Measure 166 continues the pattern. Measure 167 features a piano (p) dynamic in the left hand. Measure 168 ends with a forte (f) dynamic. The key signature has one sharp (F#).

Handwritten musical score for piano, measures 169-172. The score is written on four staves. Measure 169 starts with a fortissimo (ff) dynamic. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. Measure 170 continues the pattern. Measure 171 features a crescendo (cresc.) marking. Measure 172 ends with a fortissimo (ff) dynamic. The key signature has one sharp (F#).

Handwritten musical score for piano, measures 170-174. The score is written on five staves. The first staff (treble clef) contains a melodic line with a crescendo marking and a fermata. The second staff (treble clef) contains a melodic line with a forte marking. The third staff (treble clef) contains a melodic line with a forte marking. The fourth staff (treble clef) contains a melodic line with a forte marking. The fifth staff (bass clef) contains a melodic line with a forte marking. The key signature is one sharp (F#).

Handwritten musical score for piano, measures 175-179. The score is written on five staves. The first staff (treble clef) contains a melodic line with a forte marking. The second staff (treble clef) contains a melodic line with a forte marking. The third staff (treble clef) contains a melodic line with a forte marking. The fourth staff (treble clef) contains a melodic line with a forte marking. The fifth staff (bass clef) contains a melodic line with a forte marking. The key signature is one sharp (F#).

Handwritten musical score for a piano piece, measures 170-174. The score is written on four staves (treble and bass clefs for both hands). The key signature is one flat (B-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff (treble clef, right hand) starts with a forte (f) dynamic and a slur over the first two measures. The second staff (treble clef, left hand) also starts with a forte (f) dynamic and includes the instruction "hervortretend" (prominent) under a slur. The third staff (bass clef, right hand) starts with a forte (f) dynamic and includes the instruction "zurückhaltend!" (retentive!) under a slur. The fourth staff (bass clef, left hand) starts with a forte (f) dynamic and includes the instruction "Bogen" (bowed) under a slur. The score ends with a forte (f) dynamic and a slur over the last two measures.

Handwritten musical score for a piano piece, measures 175-179. The score is written on four staves (treble and bass clefs for both hands). The key signature is one flat (B-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff (treble clef, right hand) starts with a piano (p) dynamic and includes the instruction "zurückhaltend" (retentive) under a slur. The second staff (treble clef, left hand) starts with a piano (p) dynamic and includes the instruction "zurückhaltend" (retentive) under a slur. The third staff (bass clef, right hand) starts with a piano (p) dynamic and includes the instruction "zurückhaltend" (retentive) under a slur. The fourth staff (bass clef, left hand) starts with a piano (p) dynamic and includes the instruction "zurückhaltend" (retentive) under a slur. The score ends with a piano (p) dynamic and a slur over the last two measures.

Handwritten musical score for piano and cello/contrabass. The score is divided into two systems, each with two staves (treble and bass clef).

**First System:**

- Top Staff (Piano):** *innig und zart* (first half), *pp* *sehr zögernd* (second half).
- Bottom Staff (Cello/Contrabass):** *pp* (first half), *pizz* (second half).

**Second System:**

- Top Staff (Piano):** *mit Dämpfer fast langsam* (first half), *(ppp)* (second half).
- Bottom Staff (Cello/Contrabass):** *fast langsam* (first half), *ppp pizz (weich)* (second half).

**Third System:**

- Top Staff (Piano):** *zögernd* (first half), *Bogen pp fast langsam* (second half).
- Bottom Staff (Cello/Contrabass):** *(pp) (zart)* (first half), *pp fast langsam* (second half).

The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



Handwritten musical score for the first system, measures 1-4. The score is written on four staves. The top staff (treble clef) contains a melodic line with eighth notes and slurs, with some notes marked with a flat and a circled 'b'. The second staff (treble clef) contains a melodic line with eighth notes and slurs. The third staff (bass clef) contains a melodic line with eighth notes and slurs. The bottom staff (bass clef) contains a melodic line with eighth notes and slurs. The system is divided into two measures by a vertical bar line.

Handwritten musical score for the second system, measures 5-8. The score is written on four staves. The top staff (treble clef) contains a melodic line with eighth notes and slurs, with some notes marked with a flat and a circled 'b'. The second staff (treble clef) contains a melodic line with eighth notes and slurs. The third staff (bass clef) contains a melodic line with eighth notes and slurs. The bottom staff (bass clef) contains a melodic line with eighth notes and slurs. The system is divided into two measures by a vertical bar line. Handwritten annotations include: "(pp)" in the first measure of the top staff, "Bogen # PP gart" in the second measure of the top staff, and "am Stg PPP" in the first measure of the bottom staff.

(185)

(Dämpfer ab)

am Steg!

(PPP)

PI 93 PPP

Handwritten musical score for measures 185-186. The score is written on a grand staff with treble, middle, and bass clefs. Measure 185 features a treble clef staff with a half note G4, a middle clef staff with a half note G4, and a bass clef staff with a half note G2. Measure 186 features a treble clef staff with a half note G4, a middle clef staff with a half note G4, and a bass clef staff with a half note G2. The score includes various musical notations such as slurs, ties, and dynamic markings.

pp

Bogen pp

Handwritten musical score for measures 187-188. The score is written on a grand staff with treble, middle, and bass clefs. Measure 187 features a treble clef staff with a half note G4, a middle clef staff with a half note G4, and a bass clef staff with a half note G2. Measure 188 features a treble clef staff with a half note G4, a middle clef staff with a half note G4, and a bass clef staff with a half note G2. The score includes various musical notations such as slurs, ties, and dynamic markings.

Handwritten musical score for piano, showing two systems of music. The first system includes dynamics like *pp*, *(pp)*, and *cresc.*, and a tempo marking *(190)*. The second system includes dynamics like *f* and *(f)*, and tempo markings like *beschleunigend* and *belebend*. The score is written on five staves.

Handwritten musical score for piano, measures 145-150. The score is written on five staves. The first staff is a treble clef, and the other four are a grand staff (treble and bass clefs). The music features various notes, rests, and dynamic markings. The first staff has a treble clef and contains notes with accidentals. The second staff has a treble clef and contains notes with accidentals. The third staff has a treble clef and contains notes with accidentals. The fourth staff has a bass clef and contains notes with accidentals. The fifth staff has a bass clef and contains notes with accidentals. The score includes dynamic markings such as *cresc.*, *ff*, and *ff* *cresc.*. The measure numbers 145 and 150 are indicated at the bottom of the first and fifth staves respectively.

Handwritten musical score for piano, measures 151-156. The score is written on five staves. The first staff is a treble clef, and the other four are a grand staff (treble and bass clefs). The music features various notes, rests, and dynamic markings. The first staff has a treble clef and contains notes with accidentals. The second staff has a treble clef and contains notes with accidentals. The third staff has a treble clef and contains notes with accidentals. The fourth staff has a bass clef and contains notes with accidentals. The fifth staff has a bass clef and contains notes with accidentals. The score includes dynamic markings such as *ff*, *ff* *hervortretend sehr heftig*, *ff* *sehr belebt*, and *ff* *sehr belebt*. The measure numbers 151 and 156 are indicated at the bottom of the first and sixth staves respectively.

langsamer

noch langsamer

(ppp)

P

g Saite

sehr ausdrucksvoll

(pp)

(ppp)

pp(h)

ppp

(200)

ppp

Handwritten musical score for "Der Schmetterling" by Franz Schubert, Op. 34, No. 1. The score is for voice and piano. The tempo is marked "schneller". The key signature is one flat (B-flat major/D minor). The time signature is 3/4. The score includes various performance instructions such as "(sehr belebend)", "mit grossen Ausdruck", "(sehr stark)", and "pizz.". The piano part features a prominent bass line with many accidentals and dynamic markings like "f" and "ff".

sehr rasch

(ff)

(ff)

(ff)

(ff) (Bogen)

(ff) (hervortretend)

sf (pizz.)

(205)

Handwritten musical score for measures 205-208. The score is written on three staves (treble, middle, and bass clef). It features various musical notations including notes, rests, and dynamic markings. The key signature has one sharp (F#). Measure 205 starts with a treble clef and a key signature of one sharp. The middle staff has a key signature of one flat (Bb). The bass staff has a key signature of one flat (Bb). The score includes dynamic markings such as 'cresc.' and 'ff'. There are also some handwritten annotations like '(h)' and '(f)'.

zurückhaltend

Handwritten musical score for measures 209-212. The score is written on three staves (treble, middle, and bass clef). It features various musical notations including notes, rests, and dynamic markings. The key signature has one sharp (F#). Measure 209 starts with a treble clef and a key signature of one sharp. The middle staff has a key signature of one flat (Bb). The bass staff has a key signature of one flat (Bb). The score includes dynamic markings such as 'ff' and 'sf'. There are also some handwritten annotations like '(h)' and '(f)'.

(210)

Frei zögernd

(f) (p) (mp)

(rit. -----) (sehr zart)

(pp) zart bewegt

pp

pizz (lang) ppp

(pp) (ppp)



Handwritten musical score for piano, first system. The score is written on a grand staff (treble and bass clefs). The right hand features a melodic line with slurs and ties, including a triplet of eighth notes marked with a circled '3'. The left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

Handwritten musical score for piano, second system. The score continues on a grand staff. The right hand includes a triplet of eighth notes marked with a circled '(2+5)'. Performance markings include '(warm)' and '(PPP)' (pianissimo). The system concludes with a double bar line.

Handwritten musical score for the first system, measures 1-4. The score is written on three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). The time signature is 3/4. The first measure contains a treble staff with a half note F#4 and a quarter note G#4, and an alto staff with a half note F#4 and a quarter note G#4. The second measure contains a treble staff with a half note A#4 and a quarter note B4, and an alto staff with a half note A#4 and a quarter note B4. The third measure contains a treble staff with a half note C5 and a quarter note D5, and an alto staff with a half note C5 and a quarter note D5. The fourth measure contains a treble staff with a half note E5 and a quarter note F#5, and an alto staff with a half note E5 and a quarter note F#5. The tempo marking "(Sehr warm)" is written above the second measure. The dynamic marking "(P)" is written below the first measure of the bass staff.

Handwritten musical score for the second system, measures 5-8. The score is written on three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). The time signature is 3/4. The fifth measure contains a treble staff with a half note F#4 and a quarter note G#4, and an alto staff with a half note F#4 and a quarter note G#4. The sixth measure contains a treble staff with a half note A#4 and a quarter note B4, and an alto staff with a half note A#4 and a quarter note B4. The seventh measure contains a treble staff with a half note C5 and a quarter note D5, and an alto staff with a half note C5 and a quarter note D5. The eighth measure contains a treble staff with a half note E5 and a quarter note F#5, and an alto staff with a half note E5 and a quarter note F#5. The tempo marking "(Sehr warm)" is written above the second measure. The dynamic marking "(dim.)" is written below the first measure of the bass staff. The dynamic marking "(PP)" is written below the third measure of the bass staff. The dynamic marking "PP" is written below the eighth measure of the bass staff.

Handwritten musical score for piano, measures 1-4. The score is written on a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The tempo/mood is marked *ppp* (pianissimo) and *(sehr ganz)* (very soft). The notation includes various notes, rests, and slurs. The first measure starts with a whole note chord in the right hand and a half note in the left hand. The second measure continues the melody in the right hand. The third measure features a whole note chord in the right hand and a half note in the left hand. The fourth measure concludes the phrase with a whole note chord in the right hand and a half note in the left hand. The phrase is marked *ppp* and *(sehr ganz)*. The bass line is marked *pp* *durchwegs* (piano throughout).

Handwritten musical score for piano, measures 5-8. The score is written on a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The tempo/mood is marked *ppp* (pianissimo) and *(sehr ganz)* (very soft). The notation includes various notes, rests, and slurs. The fifth measure starts with a whole note chord in the right hand and a half note in the left hand. The sixth measure continues the melody in the right hand. The seventh measure features a whole note chord in the right hand and a half note in the left hand. The eighth measure concludes the phrase with a whole note chord in the right hand and a half note in the left hand. The phrase is marked *ppp* and *(sehr ganz)*. The bass line is marked *pp* *durchwegs* (piano throughout).

(225)

Handwritten musical score for piano, measures 225-226. The score is written on a grand staff with treble and bass clefs. Measure 225 features a piano introduction with a melodic line in the right hand and a bass line in the left hand. Measure 226 continues the melodic line, marked with a piano (pp) dynamic and a tempo marking of 7. The phrase "(Sehr warm)" is written in the right margin of measure 226.

Handwritten musical score for piano, measures 227-228. The score is written on a grand staff with treble and bass clefs. Measure 227 features a melodic line in the right hand and a bass line in the left hand. Measure 228 continues the melodic line, marked with a piano (p) dynamic and a tempo marking of 7. The phrase "zart p hervortretend" is written in the right margin of measure 228.

(230)

Handwritten musical score for piano, measures 230-231. The score is written on a grand staff (treble and bass clefs). Measure 230 features a melody in the right hand with a slur over a half note and a quarter note, and a bass line with a slur over a half note and a quarter note. Measure 231 continues the melody and bass line. Dynamic markings include *p* (piano) and *pp* (pianissimo). There are also slurs and ties indicating phrasing.

Handwritten musical score for piano, measures 232-233. The score is written on a grand staff (treble and bass clefs). Measure 232 features a melody in the right hand with a slur over a half note and a quarter note, and a bass line with a slur over a half note and a quarter note. Measure 233 continues the melody and bass line. Dynamic markings include *pp* (pianissimo) and *ppp* (pianississimo). There are also slurs and ties indicating phrasing.

Handwritten musical score for piano, measures 233-234. The score is written on four staves (treble and bass clef for both hands). Measure 233 features a melodic line in the right hand with a slur over a quarter note G4, a quarter note A4, and a quarter note B4. The left hand has a bass line with a slur over a quarter note G2, a quarter note A2, and a quarter note B2. Measure 234 continues the melodic line in the right hand with a slur over a quarter note C5, a quarter note B4, and a quarter note A4. The left hand continues the bass line with a slur over a quarter note C3, a quarter note B2, and a quarter note A2. A handwritten note "(rit. ....)" is written above the right hand staff in measure 234.

Handwritten musical score for piano, measures 235-236. The score is written on four staves. Measure 235 features a melodic line in the right hand with a slur over a quarter note G4, a quarter note A4, and a quarter note B4. The left hand has a bass line with a slur over a quarter note G2, a quarter note A2, and a quarter note B2. Measure 236 continues the melodic line in the right hand with a slur over a quarter note C5, a quarter note B4, and a quarter note A4. The left hand continues the bass line with a slur over a quarter note C3, a quarter note B2, and a quarter note A2. A handwritten note "(235)" is written above the left hand staff in measure 235. A handwritten note "Ruhig beginnend" is written above the right hand staff in measure 235. A handwritten note "(3)" is written above the right hand staff in measure 236. A handwritten note "(PP)" is written below the right hand staff in measure 236. A handwritten note "PP" is written below the left hand staff in measure 235. A handwritten note "PP" is written below the left hand staff in measure 236. A handwritten note "(PP)" is written below the left hand staff in measure 236. A handwritten note "(PP)" is written below the left hand staff in measure 236.

Handwritten musical score for piano, measures 235-240. The score is written on five staves (treble, two grand staves, and bass). The key signature is one flat (B-flat). The time signature is 7/8. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system (measures 235-236) features a treble staff with a slur over a half note and a quarter note, and a grand staff with a triplet of eighth notes marked (pp). The second system (measures 237-238) continues the melodic line in the treble staff and includes a grand staff with a triplet of eighth notes marked (pp) and a bass staff with a half note marked pp. The third system (measures 239-240) shows a treble staff with a slur over a half note and a quarter note, and a grand staff with a triplet of eighth notes marked (mf) and a bass staff with a half note marked mf. The measure number 240 is written above the second system.

Handwritten musical score for piano, measures 241-246. The score is written on five staves (treble, two grand staves, and bass). The key signature is one flat (B-flat). The time signature is 7/8. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system (measures 241-242) features a treble staff with a slur over a half note and a quarter note, and a grand staff with a triplet of eighth notes marked (f). The second system (measures 243-244) continues the melodic line in the treble staff and includes a grand staff with a triplet of eighth notes marked (f) and a bass staff with a half note marked p. The third system (measures 245-246) shows a treble staff with a slur over a half note and a quarter note, and a grand staff with a triplet of eighth notes marked (f) and a bass staff with a half note marked f. The measure number 240 is written above the first system. The text "f hervortretend" is written below the third system.

Handwritten musical score for the song "belebend" (Op. 99, No. 1) by Franz Schubert. The score is written on three systems of staves. The first system includes a treble and bass staff with a piano part, and a single treble staff for the vocal line. The second system continues the vocal and piano parts. The third system shows the vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "cresc.", "f", "ff", and "steigernd". The title "belebend" is written at the top left.





(245)

(zurückhaltend - - - - -) Sehr schnell

ff

ff

(250)

fff

(wild) (alles ganz wild!)

fff

(wild) (alles ganz wild!)

wild (alles ganz wild!)

A handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings like "ff" (fortissimo) and "f" (forte). The piece is in 2/4 time, as indicated by the time signature at the beginning. The melody is written on the upper staff of each system, and the accompaniment is on the lower staff. The score is written in ink on aged, slightly yellowed paper.

Handwritten musical score for "The Rose Tree" in G major, 3/4 time. The score is written on four staves. The first staff is the treble clef, the second is the treble clef, the third is the bass clef, and the fourth is the bass clef. The key signature has one sharp (F#). The time signature is 3/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "(ff)" and "(f)". The piece is marked with a repeat sign at the end.



(ganz wild)

(ganz wild)

(ganz wild)

ganz wild

This system contains three staves of handwritten musical notation. The top staff is for piano, the middle for violin, and the bottom for cello. The piano part includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of chords and single notes, with a fermata over a measure. The violin and cello parts also have treble clefs and follow a similar melodic line. Dynamics include *fff* (fortissimo) and *ff* (fortissimo). There are numerous accents (>) and slurs throughout the system. The phrase "(ganz wild)" is written above the first and second staves. The bottom staff has a triplet of eighth notes marked with a "3" and a triplet of eighth notes marked with a "3".

(260)

(fff)

(fff)

(fff)

(fff)

This system continues the musical notation from the first system. It features the same three staves (piano, violin, cello). The piano part has a treble clef and a 3/4 time signature. The violin and cello parts also have treble clefs. Dynamics include *fff* (fortissimo) and *ff* (fortissimo). There are numerous accents (>) and slurs throughout the system. The phrase "(260)" is written above the first staff. The bottom staff has a triplet of eighth notes marked with a "3" and a triplet of eighth notes marked with a "3".

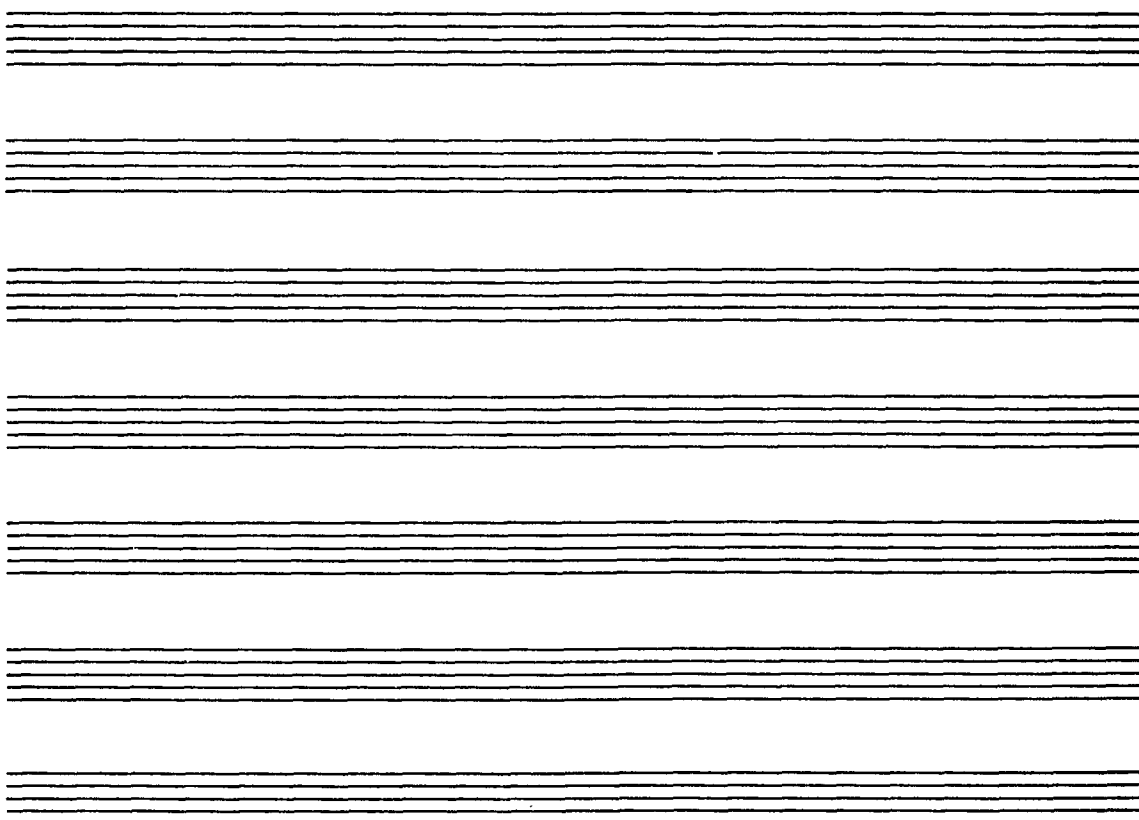
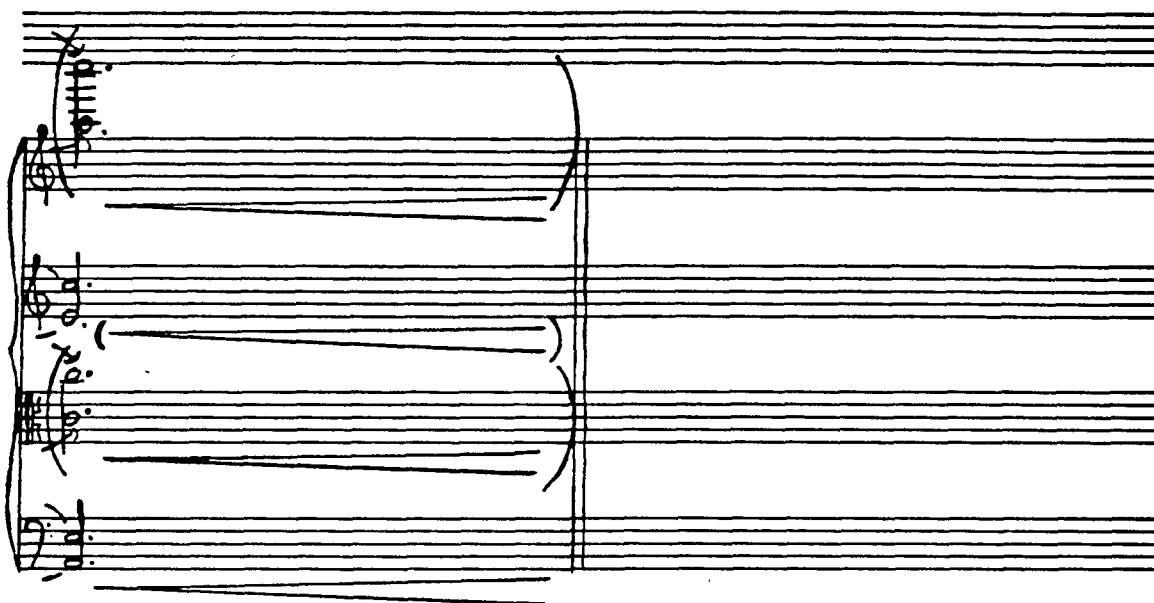
Handwritten musical score for piano, measures 1-4. The score is written on four staves. The first staff (treble clef) contains a series of chords with dynamic markings *(ffff)* and *fff*. The second staff (treble clef) contains a series of chords. The third staff (treble clef) contains a series of chords. The fourth staff (bass clef) contains a series of chords. The score is divided into two measures by a double bar line.

Handwritten musical score for piano, measures 5-8. The score is written on four staves. The first staff (treble clef) contains a series of chords with dynamic markings *fff* and *ff*. The second staff (treble clef) contains a series of chords. The third staff (treble clef) contains a series of chords. The fourth staff (bass clef) contains a series of chords. The score is divided into two measures by a double bar line.

(265)

Handwritten musical score for the first system, measures 1-4. The score is written on five staves. The first staff is a single line. The second and third staves are grouped by a brace and contain piano parts. The fourth and fifth staves are grouped by a brace and contain a cello part. The notation includes notes, rests, and dynamic markings. The first measure of the piano part is marked *pizz (fff)*. The first measure of the cello part is marked *(fff)*. The second measure of the piano part is marked *pizz ff*. The second measure of the cello part is marked *(fff)*. The third and fourth measures of the piano part are marked *Bogen gesetzt!*. The third and fourth measures of the cello part are marked *Bogen gesetzt!*.

Handwritten musical score for the second system, measures 5-8. The score is written on five staves. The first staff is a single line. The second and third staves are grouped by a brace and contain piano parts. The fourth and fifth staves are grouped by a brace and contain a cello part. The notation includes notes, rests, and dynamic markings. The fifth measure of the piano part is marked *(fff)*. The fifth measure of the cello part is marked *(fff)*. The sixth measure of the piano part is marked *fff*. The sixth measure of the cello part is marked *fff*. The seventh measure of the piano part is marked *p*. The seventh measure of the cello part is marked *(fff)*. The eighth measure of the piano part is marked *fff*. The eighth measure of the cello part is marked *fff*.



## VITA

Edwin Lyle Haugan was born in Billings, Montana, on May 31, 1933. After graduating from Lewis and Clark High School in Spokane, Washington, in 1951, he entered the Peabody Conservatory of Music on a partial scholarship. There, in 1957, he earned a Bachelor of Music with a major in Piano.

In 1955, he married Katharine Elizabeth Mullin. A daughter, Karen Elizabeth, was born in 1959, and a son, Timothy Burton, was born in 1963.

Haugan received a Master of Arts in Music from Tulane University in 1961. While at Tulane, he held a graduate assistantship and served as staff accompanist. After graduating from Tulane, he entered North Texas State University and completed an additional two years of graduate study in Musicology and Piano.

In 1963, he began teaching at the Spokane Conservatory of Music, and in 1973, he joined the faculty of the Spokane Falls Community College, where he has taught Piano, Organ, Music Theory, and Introduction to Music. He has remained on the faculty of Spokane Falls Community College until the present time. During his tenure at that school, he has performed with the faculty piano trio, a piano-cello duo, and a piano duo (with his wife, Katharine). Since 1968, he has been the organist at Manito United Methodist Church in Spokane.

From 1964 through 1987, he was a research assistant (part-time) for the Moldenhauer Archives Musicological Institute. From autograph



sources in the Moldenhauer Archives, he reconstructed Webern's String Quartet in A Minor (ca. 1907), M.121, and edited Webern's Scherzo and Trio in A Minor, M.68. These works were given their first performances by the Concord String Quartet at the sixth International Webern Festival (17 February 1978, Louisiana State University). At the same festival, Haugan presented a paper, "On the Reconstruction of Webern's String Quartet in A Minor (ca. 1907), M.121," and he and his wife performed Webern's arrangement for two pianos of Schoenberg's Fünf Orchesterstücke, Op. 16.

In 1982, Haugan entered the doctoral program in Music History and Literature at Louisiana State University, where he was awarded an Alumni Federation Graduate Fellowship for the 1982-83 academic year. In 1982, he was elected to Pi Kappa Lambda.

In a series of Rosaleen Moldenhauer Memorial Concerts presented in Spokane in 1984, 1985, and 1986, Haugan played the first performances of Webern's Piano Movement in F Major, M.113, and Violin-Piano Movement in E Minor, M.117 (with violinist, Kelly Farris).

## DOCTORAL EXAMINATION AND DISSERTATION REPORT

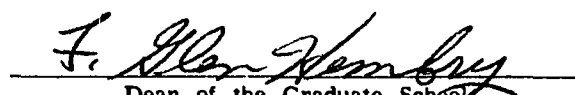
**Candidate:** Edwin Lyle Haugan

**Major Field:** Music

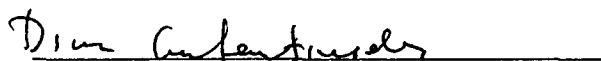
**Title of Dissertation:** ANTON VON WEBERN'S STRING QUARTET IN A MINOR (CA. 1907),  
M. 121: A RECONSTRUCTION

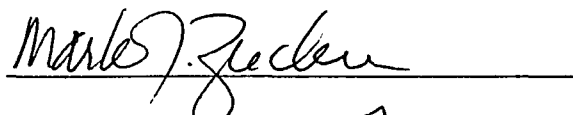
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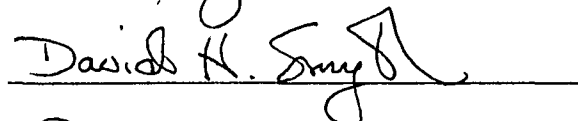
  
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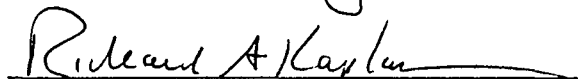
  
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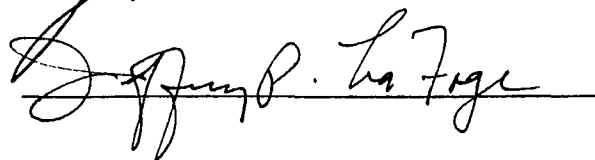












**Date of Examination:**

20 June 1989